Winter 2012

A KING IN THE MAKING
The meteoric rise of Elvis, behind the scenes

THE RETURN OF OLGA
Ellen von Unwerth chronicles the unbridled lust of the Russian femme fatale

GETTING HIGH
Fairy tale castles in the air

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Winter 2012



66
Love me tender



28
Behind the scenes with James Bond



76
Christo's big plan

Dear James

my congratulations on Taschen's "The James Bond Archives."

it was great skiing with and for you in your 1969, 1977, 1981 and 1985 movies.

keep up the good work!

And practice your speed turn a little ...

Willy Bogner



Willy Bogner at work for *On Her Majesty's Secret Service*, 1968



Dear Bookworms,

Greetings and welcome to the Winter 2012 TASCHEN Magazine. There's no keeping it a secret: the spirit of Bond, James Bond, is with us this season. Having cracked the code to the 007 vaults in London, our film editor Paul Duncan got a license to study from EON Productions, the keepers of the Bond flame. The resulting book is packed with countless original documents and all kinds of fascinating memorabilia; telling the story of 50 years of Bond on the big screen, it gives you the feeling of having joined Connery, Craig, et al. on set.



Bond's *Berliner:* legendary set designer Ken Adam in front of his house in London. I'm very honored that Sir Kenneth (who, at 91, swims a mile every day) agreed to have two of his awe-some designs, from *Goldfinger* and *You Only Live Twice*, printed for our limited edition of the Bond book, see page 40.

Another special treat came via our arts editor Petra Lamers-Schütze: she persuaded a stern consortium of Stoclet family members all over the world to allow us to have photographed—in eye-popping close-up—the Klimt frieze at Palais Stoclet in Brussels, otherwise strictly off-limits to the public. As you will see in this magazine's excerpt from our new "Klimt Klopper" of a book, the 1911 mosaic garden of paradise is a real treasure.

One thing that always gets my full attention is reader feedback. Tim Krasser, for instance, emailed, "I have always loved the stylish covers of your books," but that the "unsightly" logo and cover designs of some of our nice-price 25th anniversary books "damage the brand in the long term." He asked, "How many more years are you going to keep celebrating the silver jubilee?" Good points, Tim. Our 25th birthday party started before the iPhone was even born, and it has lasted for eight years now—our 33th anniversary is coming up soon! High time for a change: the logo and all unworthy cover designs will be banned, effective immediately. While you, Tim, will receive my thanks with a € 1000 book voucher for your very own shopping party, minus any bank account hangover.

So readers, please write to us (contact@taschen.com) and let us know what you're still waiting for, and what you could do without. And don't forget to sign up for our e-newsletters on the TASCHEN website—rest assured that we won't torture anybody with spam, ever. Browse our webshop (first-time orders will receive a 20% discount!) and tell your friends about special finds or "Preiskracher" surprises. And last but definitely not least: thanks for your continued support!

Peace

Benedikt Taschen

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Front cover: Publicity still for *Dr. No* (1962). This film made Sean Connery an international star.


Mercedes-Benz
The best or nothing.

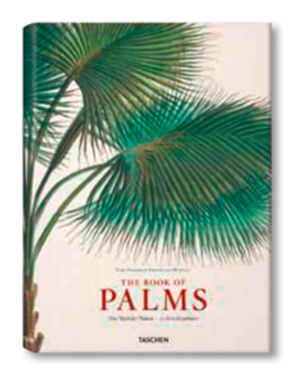
My favorite TASCHEN book is...

Celebrities share their recommendations

Illustrations by Robert Nippoldt

VICTOIRE DE CASTELLANE

"I never tire of flipping through this book with its exquisitely detailed drawings of palm trees in countless shades of green. Nature is a great source of inspiration to me and I feel like I'm diving into the tropics and the world of that passionate botanist. The large format of this beautifully designed book does justice to its subject."



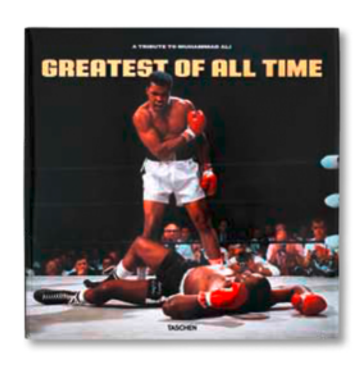






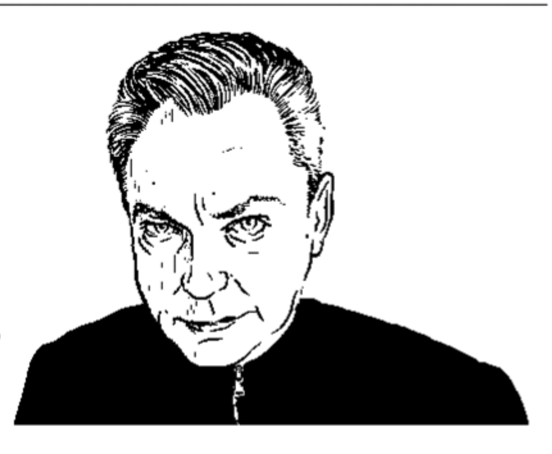
MICHAEL MANN

"My two favorites at the moment are *Cosmic Communist Constructions* with its post-sputnik megalomania, while hidden within the architecture's DNA, almost unconsciously, is a remnant of Socialist purpose—glorious, excessive, and tragic—and *Caravaggio*, for some of the same reasons."



UDO KIER

"The most detailed celebration of a person in photos and writing I've ever read."







BEATRIZ MILHAZES

"*GOAT* is my favorite book. I think it is the most extravagant and exaggerated design book. It is a 'physical book' to honor the genius of a boxer, Muhammad Ali."

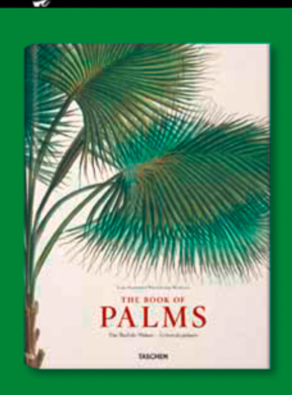
PAULO COELHO

"To browse a book published by TASCHEN is like walking in a garden full of surprises. It takes time to absorb every fragrance, every landscape, every flower—so don't rush while reading it! It stimulates and provokes all our senses—not in a very conventional way, but in the same way a work of art lights up your imagination."



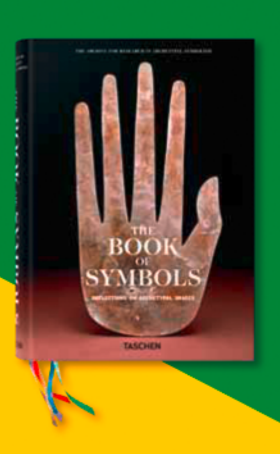






SEBASTIÃO SALGADO

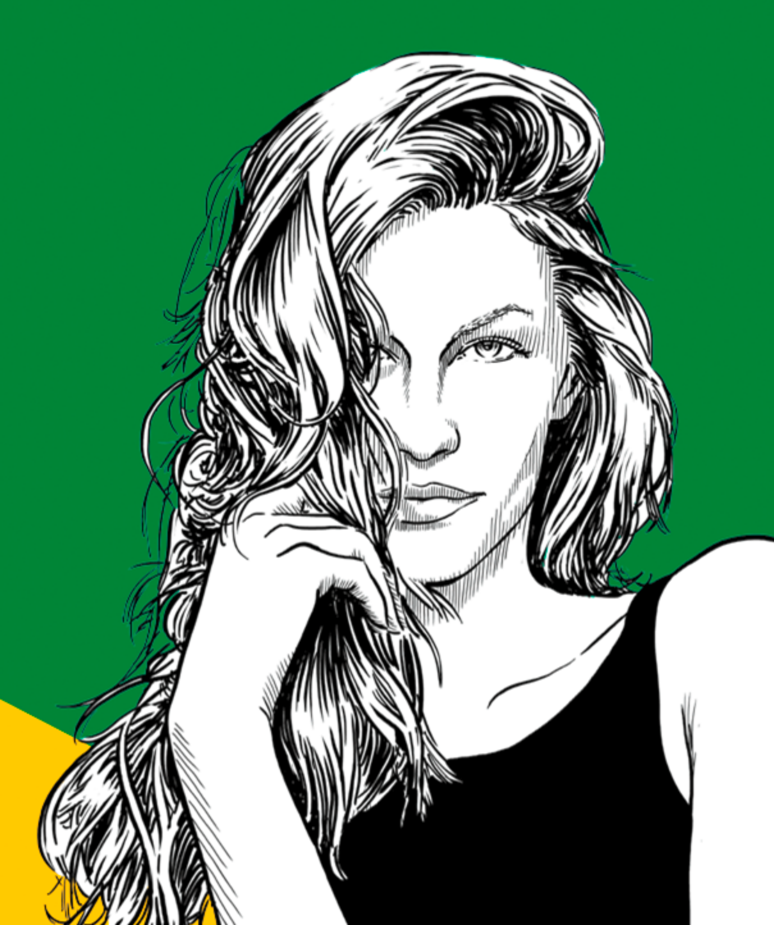
"This beautiful, exuberant book is to all art book collections what palms are to all other trees in exotic forests. These exquisite, intimate drawings of palm trees make this one of my favorites in the TASCHEN collection."



GISELE BÜNDCHEN

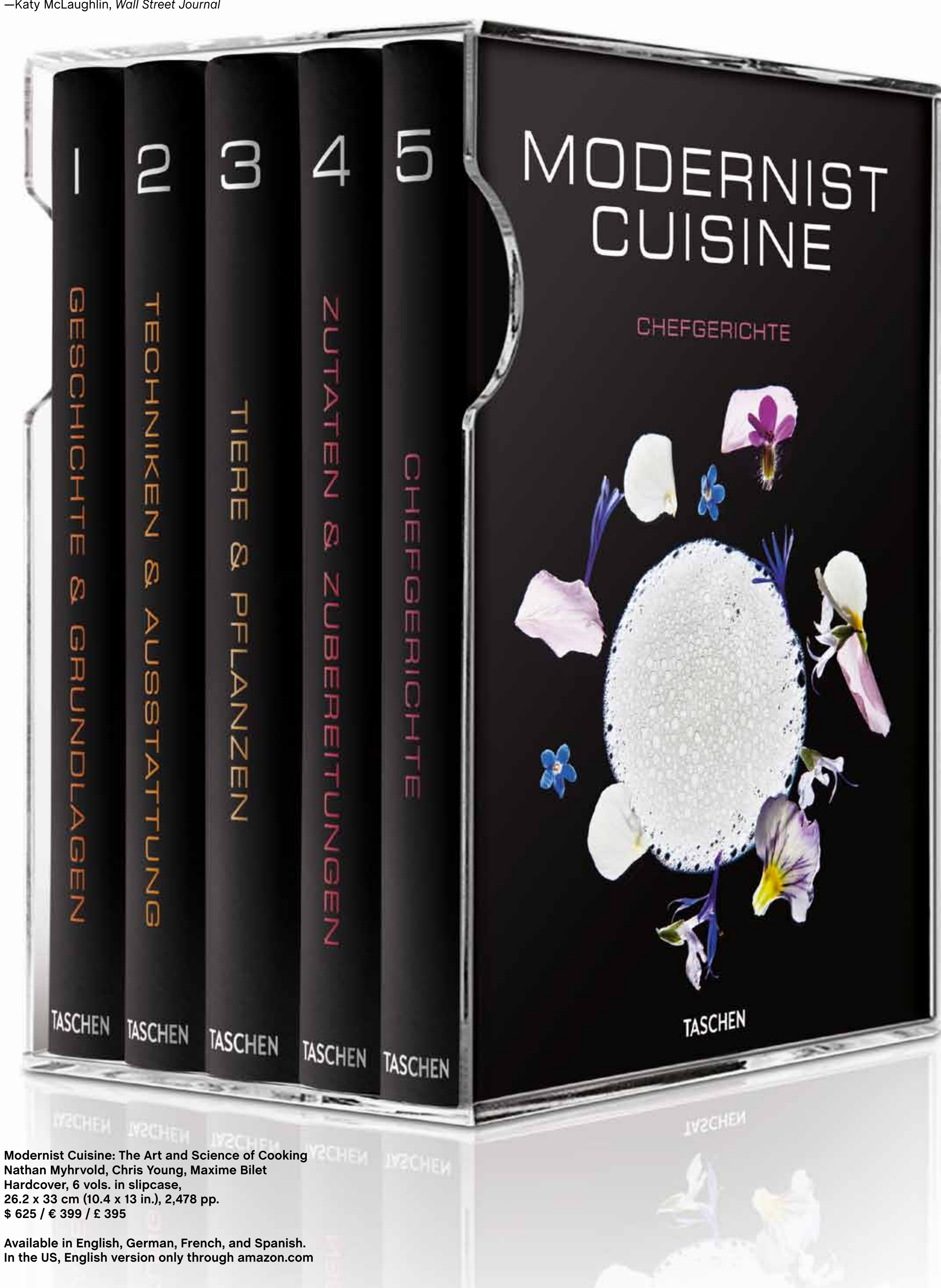
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She's insatiable!

Olga returns for more lustful adventures with a colorful cast of characters

II THE LAWYER



A devilish Lawyer, on hearing of Olga's newly acquired wealth and passions, came to offer his services. But he really desired Olga's silver ... and her servant! Olga was outraged when she heard of the betrayal. Such deception required retribution.

I THE WIDOW



Once upon a time there lived a young girl named Olga. She married an old, wealthy General who never satisfied her. When the General died Olga's thoughts turned to the carnal pleasures she had heard of but never known. She decided from that moment to live her life for pleasure.

III THE VISITORS



The General's wide-eyed, innocent niece came to stay with Olga before she was to be married. Olga whispered shocking tales into her young niece's ear. When the soldiers arrived from the General's battalion to pay their respects to the widow, both aunt and niece were equally happy to accommodate them.

THE STORY OF OLGA IN TEN EPISODES

BY ELLEN VON UNWERTH

IV THE WOODCUTTER



At home in her castle, Olga spied a lowly, weathered Woodcutter from her window. Her desire was so intense she was overcome with anger. Olga punished the Woodcutter for her fervent attraction by whipping him, until he threw his mistress over his shoulder, spanked her, tore off her clothes and ... FINALLY Olga was sated.

V THE SERVANTS



The dalliance with the Woodcutter sparked a raging fire in Olga. Tortured by her own lust, Olga mastered over her servants with whips. When Olga and her servants encountered men working in the fields, she was reminded of the pleasure of the Woodcutter and demanded to be serviced.

VI THE BACCHANAL



It was the eve of the annual bacchanal, a pagan festival and a night of debauchery solely for the enjoyment of the peasant workers. Olga covered herself in a cloak and followed the path of her maids. The villagers danced and sang, they drank bitter wine and flung their clothes aside as they offered up their bodies to the gods of pleasure. Excited by the vision before her, Olga was drawn into the dark orgy.



VII THE INVITATION



One day Olga awoke to find the Lawyer had returned. He brought with him an invitation to a "Nearby castle, for a birthday, you need not know exactly where," the Lawyer assured the giddy Olga. Sadly Olga had forgotten that treachery and deceit were the calling cards of the despicable Lawyer. Blindfolded, Olga arrived at the mystery destination where she was suddenly... pushed?

VIII THE PUNISHMENT



The maids grabbed her, slapped her and beat her as they dragged her to the kitchen, where they ripped off Olga's elegant clothing and jewels. Olga tried in vain to escape her tormentors, who caught her and threw her into a cage like an animal... While Olga was shackled the maids prepared the branding iron.

IX THE PARTY



The party preparations were in full swing and Olga was the main event. Her captors pulled her from her cage and washed the filth off her. The birthday of Monsieur Le Loup would be celebrated, as it had been for 400 years, with a "sacrifice." Olga was told that she would be the dinner! Olga was exhausted when the wolf man came. She attempted to resist him but could not. The wolf man made her tremble like never before, she succumbed completely. She was his.

X THE AWAKENING



The wolf man carried the limp and replete widow home. Her mind obsessed over the wolf man, so Olga wandered through the wilderness searching for him, only to discover that the Woodcutter and the wolf man were one and the same man! She and the Woodcutter were married and lived happily ever after... Well— Olga still has cheeky adventures while her husband looks on and occasionally spanks her for her "bad" behavior.



Limited to 1,250 numbered copies, signed by Ellen von Unwerth

Olga is back! After a first foray with Bettina Rheims for the 2008 limited-edition smash hit **The Book of Olga,** ***now she teams up with Ellen von Unwerth for*** **The Story of Olga,** ***a photographic narrative tracing the journey of a young widow, Olga, who after the death of her wealthy, elderly husband, is overtaken by an insatiable lust. She searches for love only to find it in the arms of an unlikely source, far from the riches and extravagance to which she is accustomed.***

It is Olga's quest that makes this fairy tale highly untraditional: she is a heroine who is not afraid of her lust, and it is her sensuality that leads her to the happy ending she so desires.
Set in a glorious château, replete with all the trappings of wealth and glamor, this collaboration between Ellen von Unwerth and Olga Rodionova brings to life the enviable luxury of both fairy tales and modern desire.

The first Olga book sold out in record time—hurry if you don't want to miss this chance to call Olga yours!

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The Servants, 2012
(pages 12–13, detail)

No. 126–250
The Widow, 2012
(page 9)

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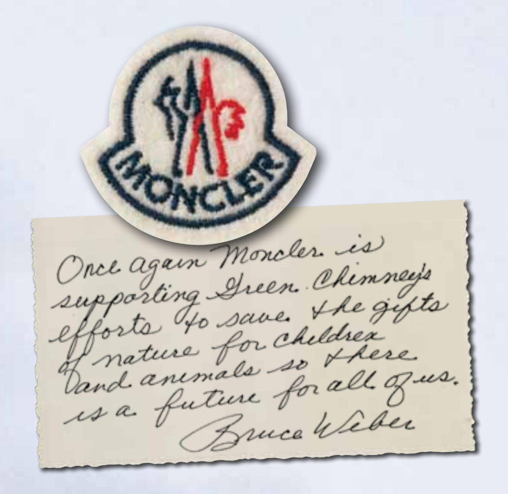
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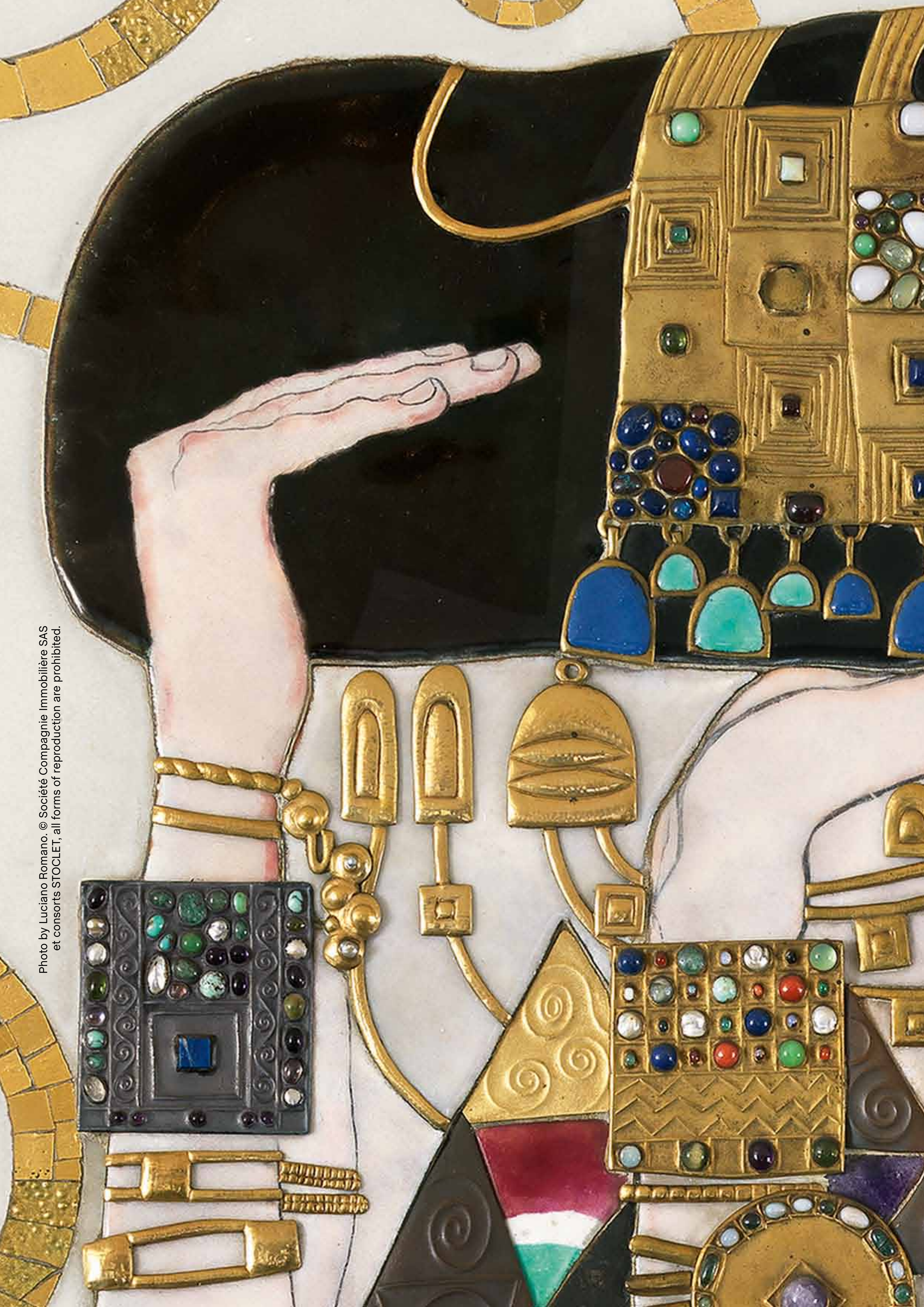
$ 700 / € 500 / £ 450

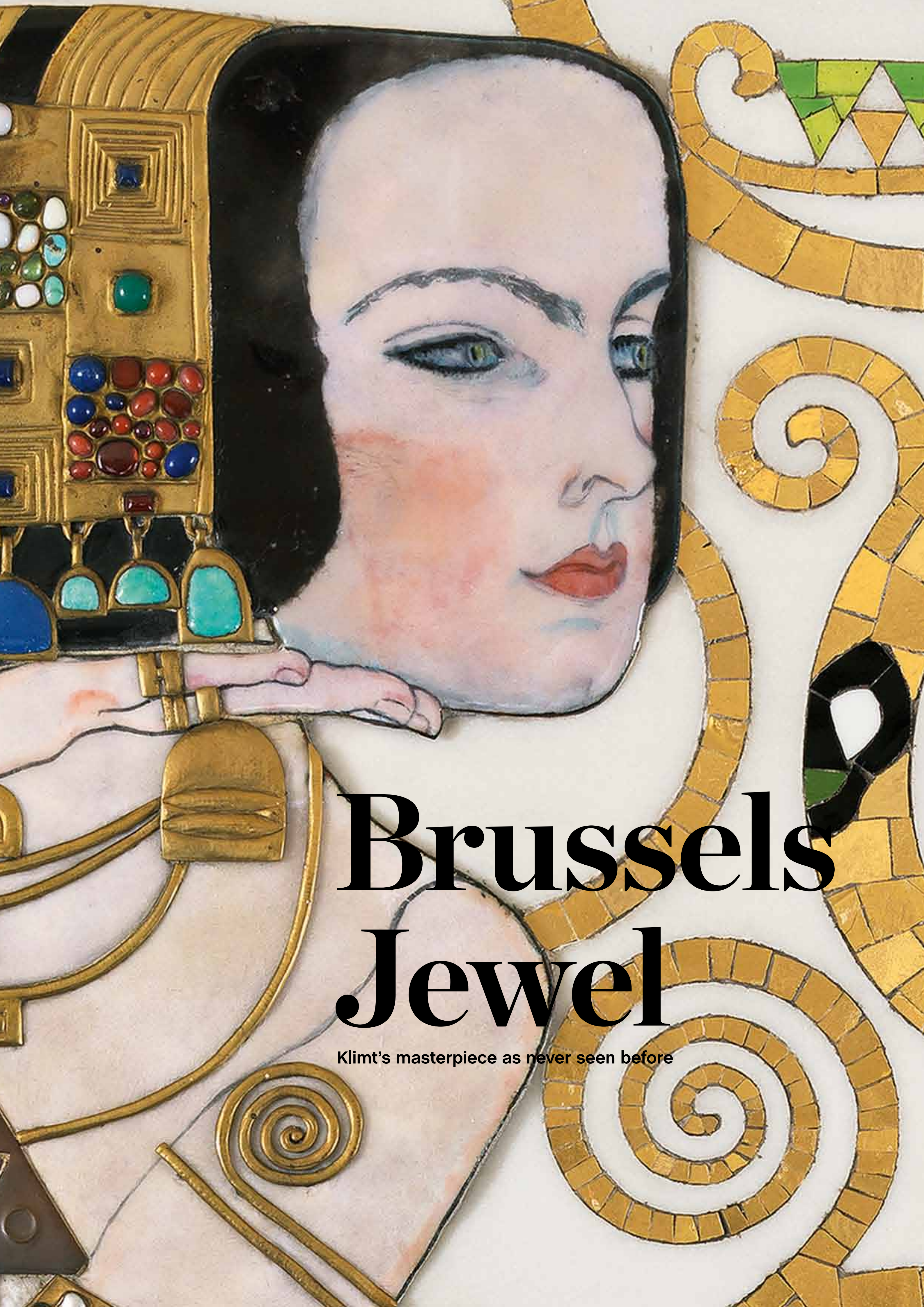


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and animals so there
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Bruce Weber





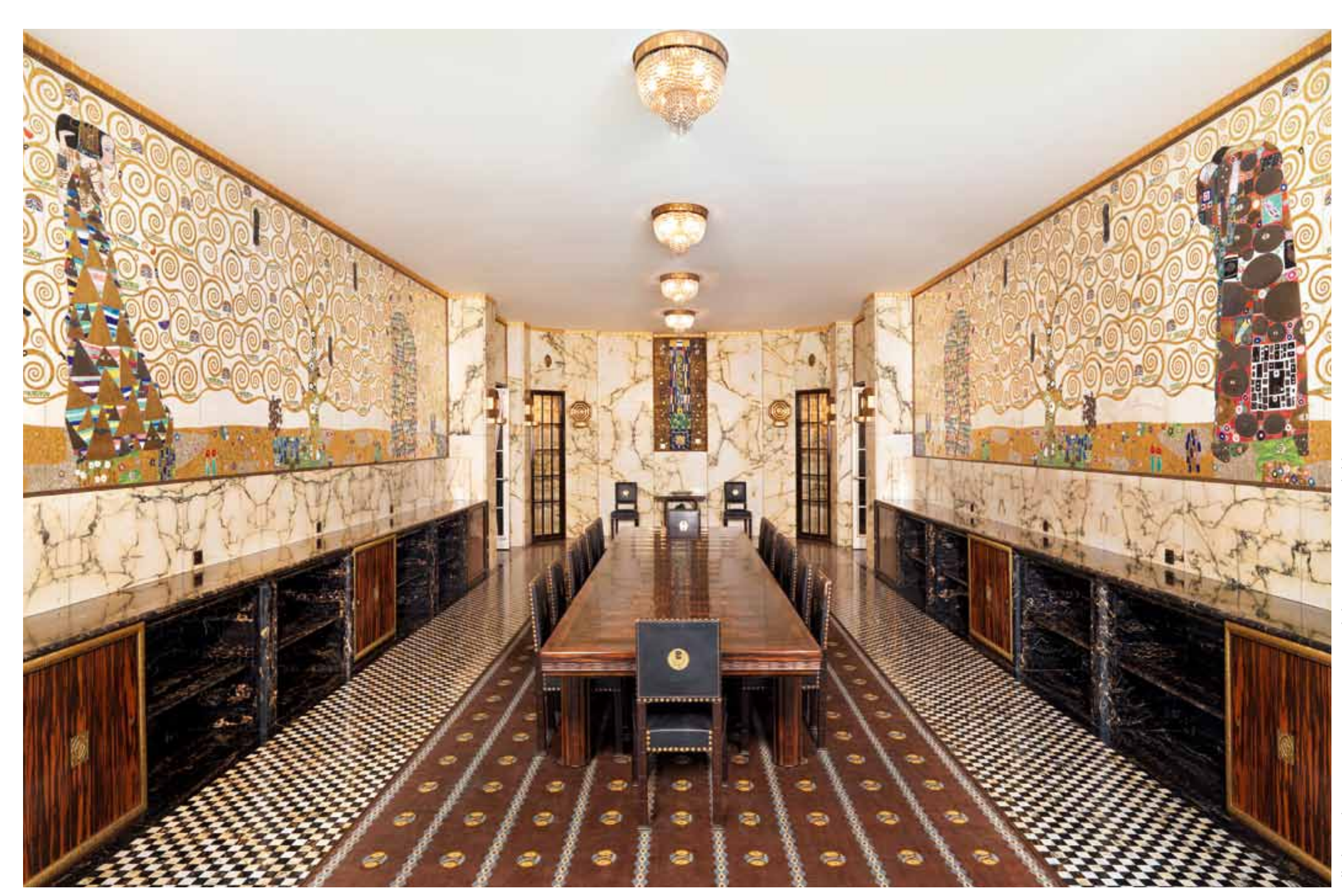


Brussels Jewel

Klimt's masterpiece as never seen before

Dining under the Tree of Life

by Anette Freytag



When an official party of Belgian architects visited the Palais Stoclet (1905–1911) in Brussels for the very first time, on 22 September, 1912, the excitement amongst its members was great. Everything from the Palais Stoclet's ground plan to its silver spoons had been designed and executed by the Austrian architect Josef Hoffmann and the artists and craftsmen of the Wiener Werkstätte ("Viennese Workshop"). Amidst the historicist façades lining the elegant avenue de Tervuren, the entire ensemble of house, garden, and interior—culminating in the dining room with the celebrated Tree of Life frieze by Gustav Klimt—struck the Belgian architects as belonging to another world. "I think I'm on the planet Mars!" exclaimed one of the architects in disbelief during his visit. Owing to the design of its façade, the cubic, fortress-like architecture exhibits a strangely floating character: the house is entirely faced in white marble slabs, which to the eye appear to be carried only by the narrow bronze bands surrounding them. The building was conceived by its architect as a stately city mansion—albeit with an unusually modern façade—when seen from the street.

Hoffmann had designed the house as a place to showcase the extensive art collection of its owners, the Belgian engineer and financier Adolphe Stoclet and his art-loving wife, Suzanne Stevens.

"This is what Baudelaire dreamed of! A somewhat austere magnificence, marble and gold, cold and captivating." This exclamation by one of the visitors in 1912 may well have referred directly to the three-part frieze by Gustav Klimt installed one year previously in the Palais Stoclet dining room—a work of marble inlay and a masterpiece of applied art that gives the invited guest the impression of dining in the middle of a sparkling, enchanted garden.

The interplay of Klimt's frieze, Hoffmann's architecture and the furnishings by the Wiener Werkstätte made this dining room one of the most famous interiors of the 20th century. In programmatic terms, it expressed the goal of the Klimt faction that had broken away from the Vienna Secession in 1905: to permeate every sphere of human life with art. In the Palais Stoclet, this program is omnipresent. The ensemble of house, interior and garden constitutes the most important work by Josef Hoffmann and the Wiener Werkstätte, and is their only work that sur-

Above: Perhaps the world's most exquisite dining room, in the Palais Stoclet in Brussels. Klimt's intricate frieze is composed of Carrara marble, gold and silver mosaic, colored ceramics, enamel, mother-of-pearl, semi-precious stones, sheet metal, and gold leaf.
All other pages: Details from the Stoclet frieze, photographed especially for this book in spring 2012.





vives today almost exactly as it was handed over to its patron in 1911. The Stoclet family have kept and lovingly cared for their unique home over four generations and continue to guard it jealously right up to today, so that it is not accessible to the public.

The Tree of Life frieze— a masterpiece by Klimt and the Wiener Werkstätte

Klimt chose for his frieze one of the oldest motifs: humankind's yearning for Paradise. Rising up each of the two long walls of the frieze is a golden tree of life, whose volute-shaped boughs scroll outwards above a colorful meadow of flowers to fill the entire mural field. Black Horus falcons are perched on some of the branches. Together with two rose bushes surrounded by fluttering butterflies, the flowering meadow and the trees of life create an artificial garden. At the north end of the dining room, the Knight—a powerful, abstract figure in a portrait-format mosaic—seems to watch over the scene, while the Dancing Girl, adorned in a lavishly ornamented dress and the finest jewellery, stands in the flowering meadow in front of the Tree of Life on the west wall, near the south-facing bay windows. Opposite her, on the east wall, a Pair of Lovers are wrapped in an embrace. The man's magnificent coat almost entirely envelops the delicate female figure clasping him in her flowery dress, as if he wished to devour her, something that infuses the garden motif and all its exoticism with an additional erotic note.

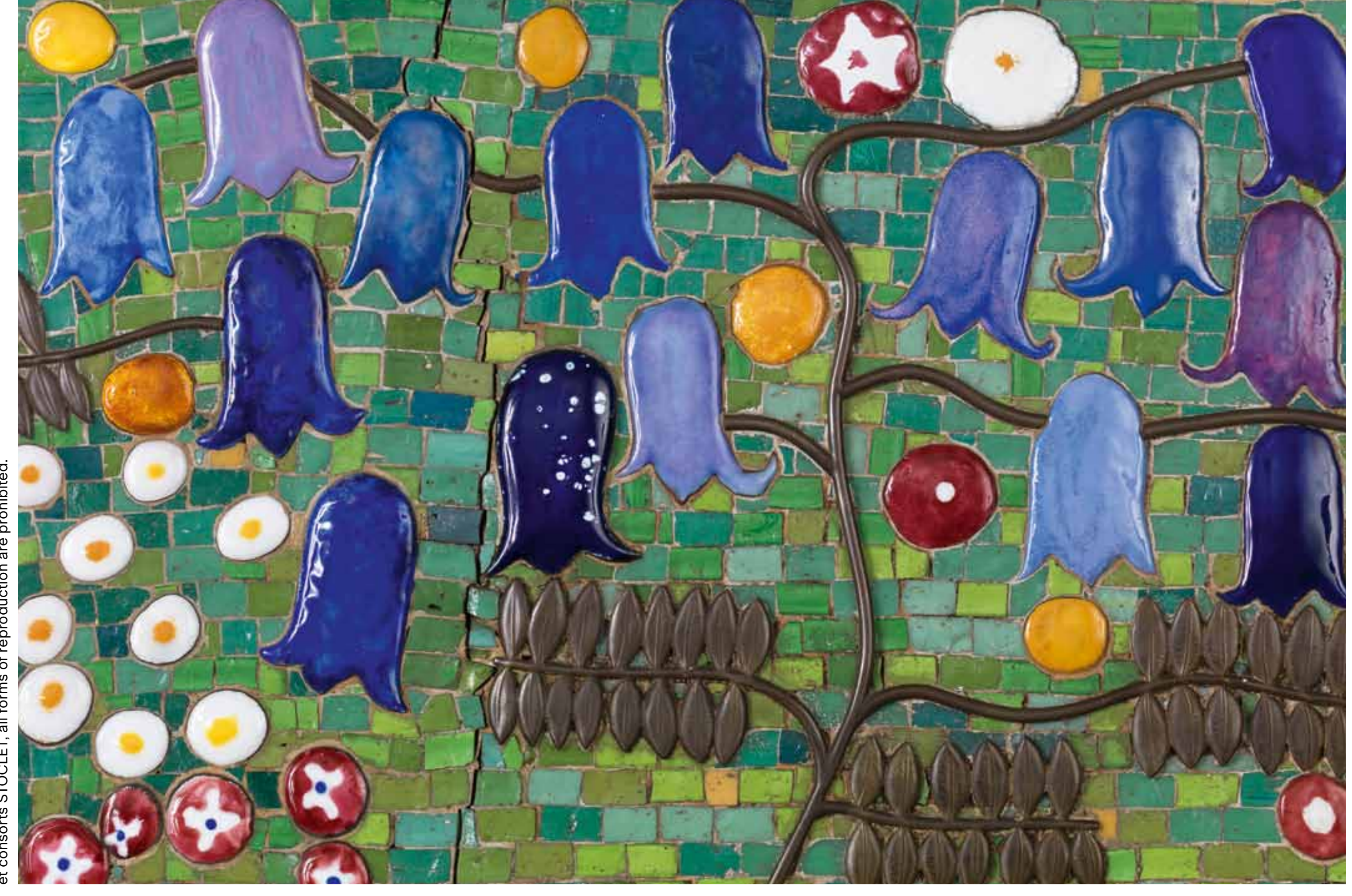
The Tree of Life frieze for the Palais Stoclet occupies a special place both in Klimt's oeuvre and in the history of the Wiener Werkstätte. The cost of the materials employed in its manufacture amounted to twice the initial capital available to the Wiener Werkstätte at its foundation in 1903. The three-part frieze consists of fifteen marble slabs, each measuring two metres (6 ft 6 in.) in height and one metre (3 ft 3 in.) in width. Each long wall is made up of seven marble slabs incorporating the tree-of-life motif, with the fifteenth marble slab appearing on the top wall and bearing the mosaic of the Knight. Like the real items of jewelry crafted by the Wiener Werkstätte , the jewelry worn by the Dancing Girl is made of chased gold and

"I think I'm on the planet Mars!"

other precious metals and set with pearls and semi-precious stones. The ground of the meadow, which is formed of small gold and silver mosaic pieces, also incorporates hundreds of colorful enamel flowers and blossoms, some of them on slender stems of chased metal. Similar stems also lend structure to the two rose bushes, whose countless green leaves of enamel and flower heads of white glass with petals delicately drawn in red appear to be strung out along metal branches. Like the 'eye flowers' blossoming all over the golden boughs of the trees, the black Horus falcons and the red and blue butterflies are created from ceramic with a color glaze and are mounted on top of the mosaics inlaid into the marble slabs carrying the frieze as a whole. The surfaces of the mosaic walls are thus not flat but assume a pronounced relief as the materials of which they are composed slightly project or recede.

The dining room by night— the Palais Stoclet as "dream house"

In the artificial light of the Lobmeyr chandeliers hanging from the ceiling and the light issuing from the candles burning in Hoffmann's silver candelabra standing on the marble buffet and in the candleholders by artist Carl Otto Czeschka mounted on the marble walls in front of gilt reflectors, Klimt's frieze seems to come to life. Each flicker of the light leaves a glittering trail in its reflection in the mosaics. The inlaid squares of gold and silver, the semi-precious stones, mother-of-pearl, ceramics, pearls and chased precious metals sparkle and shine in an enthralling manner. This scintillating effect is reinforced by the silverware, all designed by the Wiener



Werkstätte, mirrored in the polished marble wall below the frieze and in the black marble of the buffet. Through these reflections, the silver candelabra, the hotplates and tureens seem to triple in number! The entire scenario becomes an unreal experience.

"The three-part frieze consists of fifteen marble slabs, each measuring two metres in height and one metre in width."

Adolphe and Suzanne Stoclet's children and grandchildren called the Palais Stoclet "La maison enchantée"—the enchanted house. As their contemporaries remembered: "It goes without saying that the flowers—always in different shades of one color—on the table and Monsieur Stoclet's tie were always chosen to match Madame's outfit," wrote one friend of the family of their appearance as hosts. The descriptions provided by contemporary witnesses regularly emphasize the unique harmony between the house, its objects, and its occupants; it seemed to govern even the smallest details of the décor and the lives of the Stoclets and supposedly extended even to the splashing of the water in the marble fountains.

What was achieved in the Stoclet house and garden, in other words, was a perfect theatrical staging not just of indoor rooms and outdoor spaces, but also of people. Adolphe and Suzanne Stoclet were thereby ideally suited for the leading roles they would play in their own home. Their open-mindedness and their generosity as hosts meant that the Palais Stoclet soon became a meeting point for the most creative personalities of the day: Karl Ernst Osthaus, Sergei Diaghilev, Jean Cocteau, Anatole France, Sacha Guitry, Darius Milhaud, Robert Mallet-Stevens, the Pittoëffs and many others were visitors to the house, as we know from their entries in the Stoclets' guestbook.

Adolphe and Suzanne Stoclet were willing to dedicate their lives to the realization of the ideals of the Klimt Group. They had the financial means to do so and disposed, too, of the necessary discipline demanded by daily life in such a "dream house." As was emphasized in an obituary of the couple, who died in 1949, "such puritan magnificence" demanded an "ascetic lifestyle", because the Palais Stoclet as Hoffmann and the Wiener Werkstätte had delivered it to its patrons was complete and would not stand the addition of "family souvenirs, New Year gifts, or tombola prizes."

Perhaps the Pair of Lovers immortalized in the frieze for the dining room is not, as some authors believe, Klimt and Emilie Flöge, but Adolphe and Suzanne Stoclet. Their love for one another was legendary: within ten days of Adolphe Stoclet's death in 1949, his wife had followed him.

For both of them, their house—the "last Viennese Gesamtkunstwerk"—was the symbol of a successful and fulfilled life. In Paradise, people had the liberty to choose: either to remain living free of care in the Garden of Eden or to taste the fruits of the Tree of Knowledge. The rest is history.



XL FORMAT

Gustav Klimt. The Complete Paintings
Tobias G. Natter (Ed.)
Hardcover, 2 posters, 3 fold-outs,
29 x 39.5 cm (11.4 x 15.5 in.), 660 pp.
$ 200 / € 150 / £ 135




IWC
SCHAFFHAUSEN
SINCE 1868

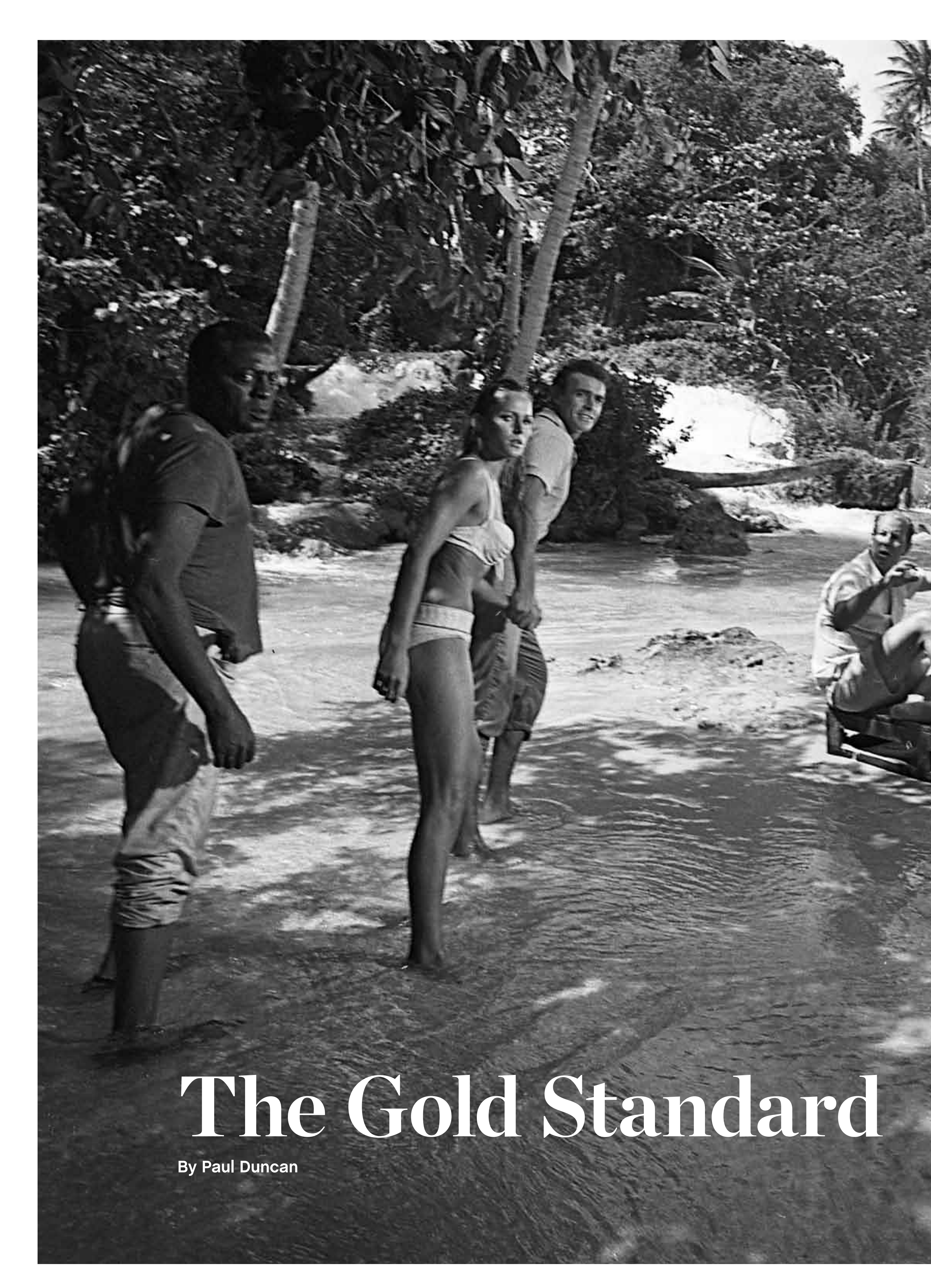


When Bond infiltrates the Techtronics research center in *Diamonds Are Forever* (1971), he discovers that the diamonds are being used to arm a satellite with a laser beam. When he is discovered in the lab, he escapes across a lunar landscape film set being used for fake moon landing footage.

Forever Bond

Celebrating the 50th anniversary of the most successful and longest-running movie franchise in cinema history—with unprecedented access to the Bond archives and plenty of never-before-seen material to satisfy even the most diehard fans.





The Gold Standard

By Paul Duncan



The James Bond Archives is the story of the making of Dr. No, and the 22 movies that followed over the past 50 years, told by the people who were there, and illustrated with rare and unseen photographs and documents found in the EON and MGM archives. It is also a tribute to the movie legacy that Cubby Broccoli and Harry Saltzman began, and that Cubby's stepson Michael G. Wilson and daughter Barbara Broccoli have continued and evolved. Together these four producers have an incredible track record that no other production company can match—22 movies over 50 years and every one of them made a profit. It's no wonder that the James Bond franchise is still considered the gold standard by which other movie franchises have to be compared.

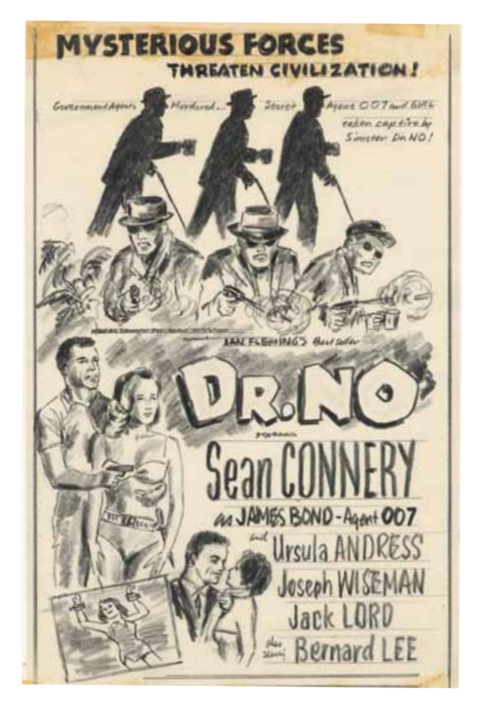
The following extracts from the Dr. No oral history in the book show how the producers adapted James Bond for the cinema after United Artists had agreed to finance the production, and the experiences of Ursula Andress while shooting on location in Jamaica.

Dr. No is a Monkey!

Paul Duncan United Artists announced the deal with Broccoli and Saltzman on June 29, 1961. Although *Variety* had reported that either *Dr. No* or *Diamonds Are Forever* would be the first novel to be filmed featuring the "British Mickey Spillane," the producers wanted to film the most recent and most successful novel, *Thunderball*, the rights to which they had been led to believe would be available soon. However, United Artists had selected *Dr. No* to be the first film.
David Picker [United Artists Executive] It was the cheapest one to make. Harry and Cubby pushed for *Thunderball*, but it was clear that since we were only prepared to risk a certain amount of money on these movies, *Dr. No* was the one to do first.



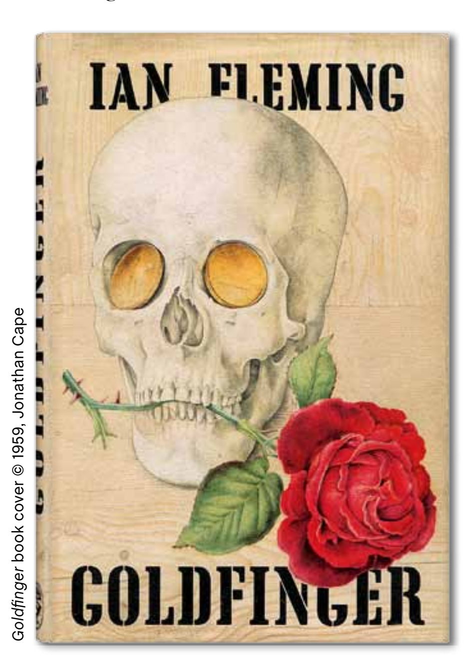
Paul Duncan Harry and Cubby formed Peak Productions, a Swiss company, to hold the rights to the films and generate finance, and on July 21 commissioned Wolf Mankowitz to write the script for the first film, *Dr. No*.
Albert R "Cubby" Broccoli Harry and I decided that, since Wolf Mankowitz was a fine writer and had acted as the marriage broker in our partnership, he deserved to have a crack at the screenplay.



Paul Duncan Richard Maibaum, a Hollywood scriptwriter and former producer who had worked on seven of the Warwick films, was hired to write the second film, *Thunderball*. Harry and Cubby also created EON Productions to produce the films, and hired Stanley Sopel as associate producer, a role he had filled at Warwick Films from 1955 through 1960.
Stanley Sopel It was just Saltzman, and Broccoli, and me, and a secretary, and a desk, and two chairs.
Paul Duncan Wolf Mankowitz delivered a 102-page first draft script, which generally followed the novel, from Bond's introduction on the firing range with Major Boothroyd, to Bond's ordeal in the ventilation shaft at the hands of Dr. No, as well as the final confrontation with a giant octopus as it attacks a tied-up Honey Ryder. The producers were aware that some elements, like the giant octopus, would have been difficult to film convincingly. Meanwhile, Richard Maibaum had completed his script for *Thunderball* on August 18. Maibaum

Opposite: Hard work on the beach—Terence Young is behind the camera directing Ursula Andress and Sean Connery on *Dr. No* (1962).
Top: This unused poster design plays upon the mystery surrounding Dr. No.
Left: Sean felt protective towards Ursula and helped her to relax on set. She recalls, "I really don't know how I acted in that film, because I was deadly scared."

had spotted plot weaknesses in the novel and repaired them, making it a stronger script. Encouraged, the producers prepared a script breakdown on August 22, sorting scenes into 61 shooting days, composed of six weeks on location in the British West Indies (with a concurrent underwater shoot in the Bahamas), and five weeks of interiors at Shepperton Studios. If they started on October 28, hitting their agreed shooting deadline, the film would be fin-



Goldfinger book cover © 1959, Jonathan Cape

ished by February. The rights to *Thunderball* were still in dispute. Producer Kevin McClory and screenwriter Jack Whittingham had originally worked with Ian Fleming to write *Thunderball* as a film script in 1959, but it had failed to find financing. Fleming subsequently used this script as the basis for the novel, and McClory was pursuing his rights to the story—Whittingham having assigned all his rights to McClory. McClory had tried and failed to stop publication of the novel in March but the judge said McClory could still go ahead and sue. Harry and Cubby met with McClory in their office, to see if the film rights would become free any time soon. When it became clear that McClory's litigation would take some time, they put *Thunderball* on hold and concentrated their attention on *Dr. No*.

Cubby Broccoli The novel centered on what seemed like science fiction at the time but is highly feasible today: an arch villain's attempt to topple US space weapons by the use of sophisticated electronics. As Dr. No was going to be 007's first, and most fiendish, adversary, the situation called for a character of menacing dimensions. This was the brief which Wolf and his co-writer, Dick Maibaum, took away with them. They came back with a treatment which, since I love both of these guys, I will simply say was unacceptable. They came over to the office and, as the four of us sat around reading the pages, I had that sinking feeling that my two friends, the geniuses, had blown this one. I searched through the lines for our definitive villain and couldn't find him. Understandably, since they had decided to make Dr. No a monkey. I repeat: a monkey.

Richard Maibaum When Wolf and I began working on the script, we decided that Fleming's Dr. No was the most ludicrous character in the world. He was just Fu Manchu with two steel hooks. It was 1961, and we felt that audiences wouldn't stand for that kind of stuff any more. So, bright boys that we were, we decided that there would be no Dr. No. There would be a villain who always had a little marmoset monkey sitting on his shoulder, and the monkey would be Dr. No. Wolf and I thought it was marvelous, and we showed it to Cubby and Harry. Cubby was outraged, in his usual good-natured way. "You've got to throw the whole damn thing out. No monkey, d'you hear? It's got to be the way the book is!" He made a very strong point about it. Wolf withdrew; he just couldn't take it. Now I think about it, it was just a temporary collaborators' aberration. But Cubby wasn't going to forget it. Even now, 15 films later, if we got into an argument—we argued all the time—he hit me with "DR. NO IS A MONKEY!", which I can't argue with, since he had the treatment on hand to prove it!

> "The Secret Service should be presented as a tough, modern organization in which men may dress more casually than they do in the FBI. Above all they should not slap each other on the back or call each other 'old boy.'"
>
> —Ian Fleming

Paul Duncan The 43-page treatment, dated September 7, 1961, uses only a few superficial elements from the novel: Honey Ryder (a Chinese girl), Felix Leiter (Bond's CIA pal), and the Jamaican setting. The villain of the piece is Buckfield, an arms smuggler, who plans to stuff a ship full of explosives and blow it up in the Panama Canal under the Cuban flag, thus creating a profitable demand for his wares. Although the



Top: The first edition of *Goldfinger*, published March 23, 1959, in the UK by Jonathan Cape, with cover artwork by Richard Chopping.
Right: Goldfinger (Gert Fröbe) is angry that Bond has forced him to lose to Simmons (Austin Willis). The cabana set was built at Pinewood using props shipped over from Miami.





> **“Full of brilliantly reproduced images, bundles of rarities and every bit of Bond knowledge I could ever hope to hold in my head.”**
> —*Bleeding Cool*, London

story line was rejected, the writers were trying to utilize the real-world tension between East and West after the disaster of the Bay of Pigs invasion early in 1961, and anticipated the Cuban missile crisis, which started in October the following year and found the world on the brink of nuclear war. However, the opening section of the treatment—the death of Strangways, the radio room, Bond and Sylvia at the casino, M giving Bond his assignment, Bond and Sylvia in Bond's apartment– is the final film in embryo. Maibaum agreed to work on the script for a further eight weeks, resulting in a revised treatment on September 25, and then a 133-page draft script on October 3, which was a step in the right direction, but still not the novel. Buckfield was now an underling to Dr. No, but the master plan remained, to blow up the Panama Canal so as to provoke a war between America and Russia. Meanwhile, the producers had transferred all the rights from Peak Productions to their new company, Danjaq, on September 11. The name combined the first names of the producers' wives, Dana and Jacqueline.

> **“To be candid, all the British actors I had interviewed, while very talented, lacked the degree of masculinity Bond demanded. To put it in the vernacular of our profession: Sean had the balls for the part.”**
> —Cubby Broccoli

Cubby Broccoli Ian Fleming attended several of our meetings well before the picture started. It was good having him around. He never interfered in any way. There was no agreement giving him approval of the scripts, but we let him see them just the same, partly as a courtesy but mainly because we valued his expertise. After one of our meetings, Ian sent me a fascinating memorandum which must be the definitive thesis on the way James Bond should be structured and played.
Ian Fleming James Bond is a blunt instrument wielded by a Government Department. He is quiet, hard, ruthless, sardonic, fatalistic. In his relationships with women he shows the same qualities as he does in his job, but he has a certain gentleness with them and if they get into trouble he is sometimes prepared to sacrifice his life to rescue them. But not always, and certainly not if it interferes with his job. He likes gambling, golf, and fast motorcars.
Cubby Broccoli So, incidentally, did Ian—and guns, espionage, and beautiful women, particularly in the uniform of the WRNS. He'd have given anything, I imagine, to have been James Bond. The notes go on:
Ian Fleming Neither Bond nor his Chief, M, should initially endear themselves to the audience. They are tough, uncompromising men and so are the people who work for and with them.

***

Underneath the Mango Tree

Ursula Andress I flew to Jamaica alone. When I got there, I had no wardrobe, so we had to get the bikini right away, and a little Chinese dress.
Paul Duncan On January 31, 1962, Cubby cabled David Picker in New York to have somebody pick up three white bikinis from Saks Fifth Avenue and send them to Tessa Prendergast (formerly Welborn) in Jamaica.
Ursula Andress A friend of mine from Rome, Tessa Prendergast, had a boutique in Jamaica and she was also making dresses. So we made the bikini together.
Paul Duncan They acted swiftly because on February 2 Ursula and Sean filmed their first scene together, the last scene in the movie, where they kiss in the boat. The close-up of the kiss was shot later at Pinewood.
Ursula Andress We were a small production, and it was like a family that got together to do a movie. We were every day together. We had lunch together, dinner together, and the next morning worked together. It was fabulous.



Right: Paul Rabiger applies gold paint to Shirley Eaton. The process took about an hour and a half.
Opposite: Filming on location at the Furka Pass, Switzerland. James Bond (Sean Connery) and his iconic Aston Martin DB5. Ken Adam remembers, “With the success of *Goldfinger* (1964), the sales of Aston Martin went up by 60 percent. After that, we never had any more problems getting cars from manufacturers.

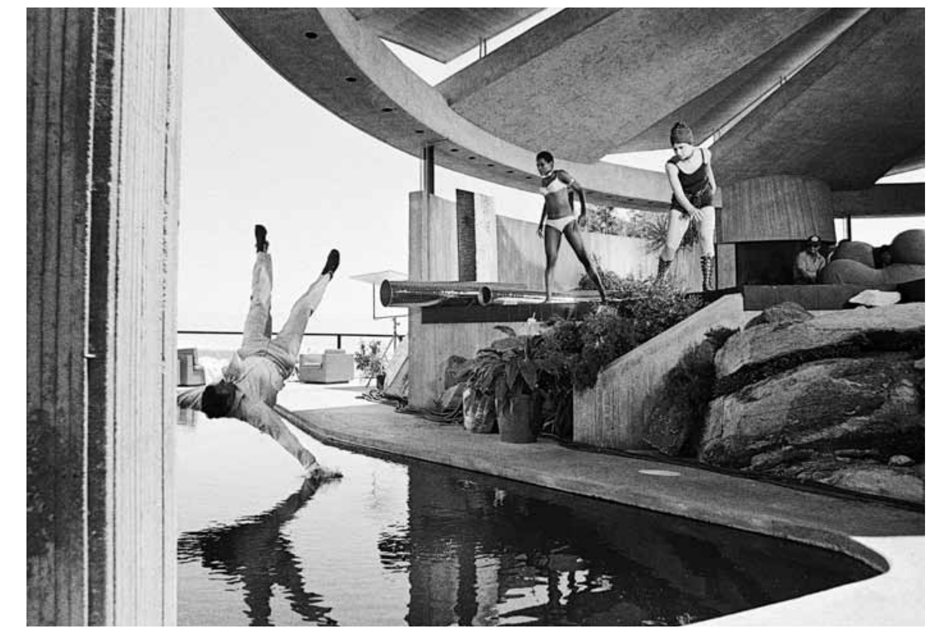
Paul Duncan On February 6, the production moved its base of operations from Kingston to the Carib Ocho Rios Hotel on the north side of the island.
Monty Norman I did most of the West Indian music. For instance, when Ursula Andress comes out of the water, singing this "Underneath the Mango Tree" number: "Underneat de mango tree, me honey and me come watch for de moon. Underneat de mango tree, me honey and me make boon-oon-oop soon." I asked several of my Jamaican friends what making love was in some kind of patois, and they suggested "boon-oon-oop" and that was perfect for the song. Although I must admit now, I'm still not sure whether they were having me on or not because I've never heard anybody use it.
Ursula Andress Sean and I fought a little bit, trying to get the record player, and trying to learn "Underneath the Mango Tree." In Jamaica, there were no windows, so you could get into the room from the balcony. He used to take the record player away from me, and I had to go steal it back. He didn't need the practice because he sings much better than I do. I can't carry a tune.



"They were lucky they chose me, because I was sporty; otherwise, if I had been a normal delicate person, I think I wouldn't have survived what they made me do."

—Ursula Andress

I was supposed to be very tanned, because Honey Ryder was living in Jamaica, a diver looking for shells, but I was snow white, so I had to get makeup from head to the toe. John O'Gorman was the makeup man, a lovely man, so he said, "Okay, take your clothes off." So I had to stand there all naked in the room, and he began with this pancake, going from top to bottom, covering me in this dark makeup. Then every other second, somebody was knocking on the door. And John would go, "Come in." And here I am all nude. They came with the breakfast tray. Then after a few minutes, again knocking, another tray. Finally, when they were finished, I think we had 20 trays of breakfast, because everybody wanted to come in to watch me naked.
Sean would come into makeup and there was no room from the door to his makeup chair, because it was full of trays. He'd say, "Well, we've had a few visitors today." I got there every day at six o'clock in the morning, and they were always waiting.
The role for me was easy, because I used to do competition swimming, so the sea was no problem. Running around up and down the hills, through the mud, through this marsh was very easy for me. The difficulty was when I had to speak. I used to be so scared, but Sean helped me a lot and was adorable to me.
Just before shooting my entrance in the movie, we had to run along the beach away from Dr. No's boat, which is shooting at us. We had to run, and I slipped, and tore open the side of my leg on some coral reef. Coral takes a long time to heal because it's poisonous. They slapped some more makeup over my bloody leg, and then we filmed the scene where Sean is hiding behind the palm tree, and I'm singing "Underneath the Mango Tree." I remember this was such a big thing, and I remember how many times I had to shoot this "Underneath the Mango Tree." If you look at some of the photographs, you can see some of the redness on the leg.
Terence Young I was shooting the scene with Honeychile Ryder coming out of the water, and I saw some people ruin my shot, walking down the beach towards me. We waved at them and screamed, "Lie down, you bastards!" They all lay down, and we shot the scene, and we forgot about them. Half an hour later Clive Reed said, "Whatever happened to those geezers on the beach?" and I said, "You'd better go see." He came back with Ian Fleming, Noël Coward, Stephen Spender, the poet, and Peter Cornell, the critic. Those were the four; it was quite a bridge game. That was the first time Ian came on a Bond set.



Top: When Silva (Javier Bardem) escapes in *Skyfall* (2012), Daniel Craig alias Bond chases him through the London Underground.
Left: This scene from *Diamonds Are Forever* (1971) was shot at Elrod House on Southridge Drive, a distinctive, futuristic-looking building, designed by John Lautner, that doubled as the home of reclusive industrialist Willard Whyte (Jimmy Dean). Deadly assassins Bambi (Lola Larson) and Thumper (Trina Parks) were originally envisioned as men.
Opposite: The American influence: in *Live and Let Die* (1973), Bond does not brandish a Walther PPK, but a Smith & Wesson Magnum, to rescue Solitaire (Jane Seymour). Though there was a great deal of pressure on him, Roger Moore settled quickly into the role, showing the effortless.



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This XL-tome recounts the entire history of James Bond in words and pictures, including all the iconic images that people love as well as material that has never been published before: over a thousand photos, plus storyboards, production designs, technical drawings, production documents, and more!





Derek Meddings puts the finishing touches to his Siberian miniature. *Goldeneye* (1995) was the special-effects maestro's last film.

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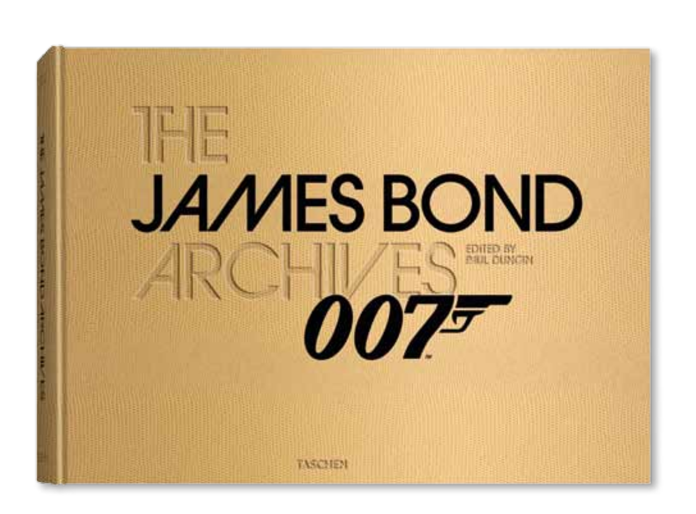
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Shaken, not stirred

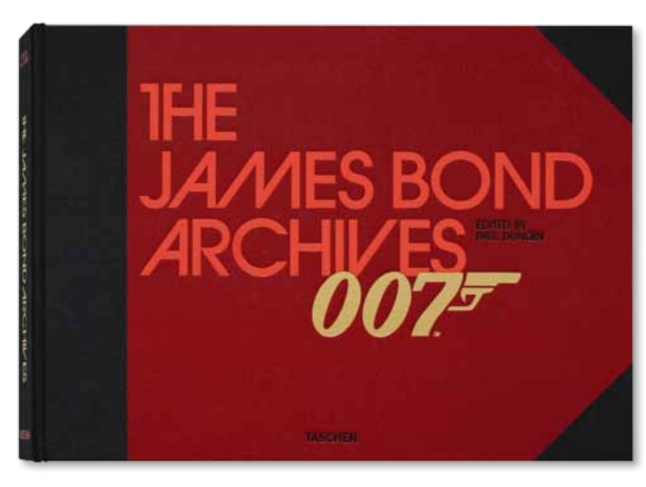
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Special bonus included with the first print run of the book only: an original strip of a half second of film from Dr. No



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Sustainability meets chic

Building a better, more beautiful future for our planet

Green architecture used to be on the fringes, but it has gone mainstream and this new volume shows how, why, and where. This is not a technical handbook, but rather a guided tour from one end of the globe to another where sustainability has become chic and indispensable. Solar panels and double glazing are taking a dent out of the high cost of energy.

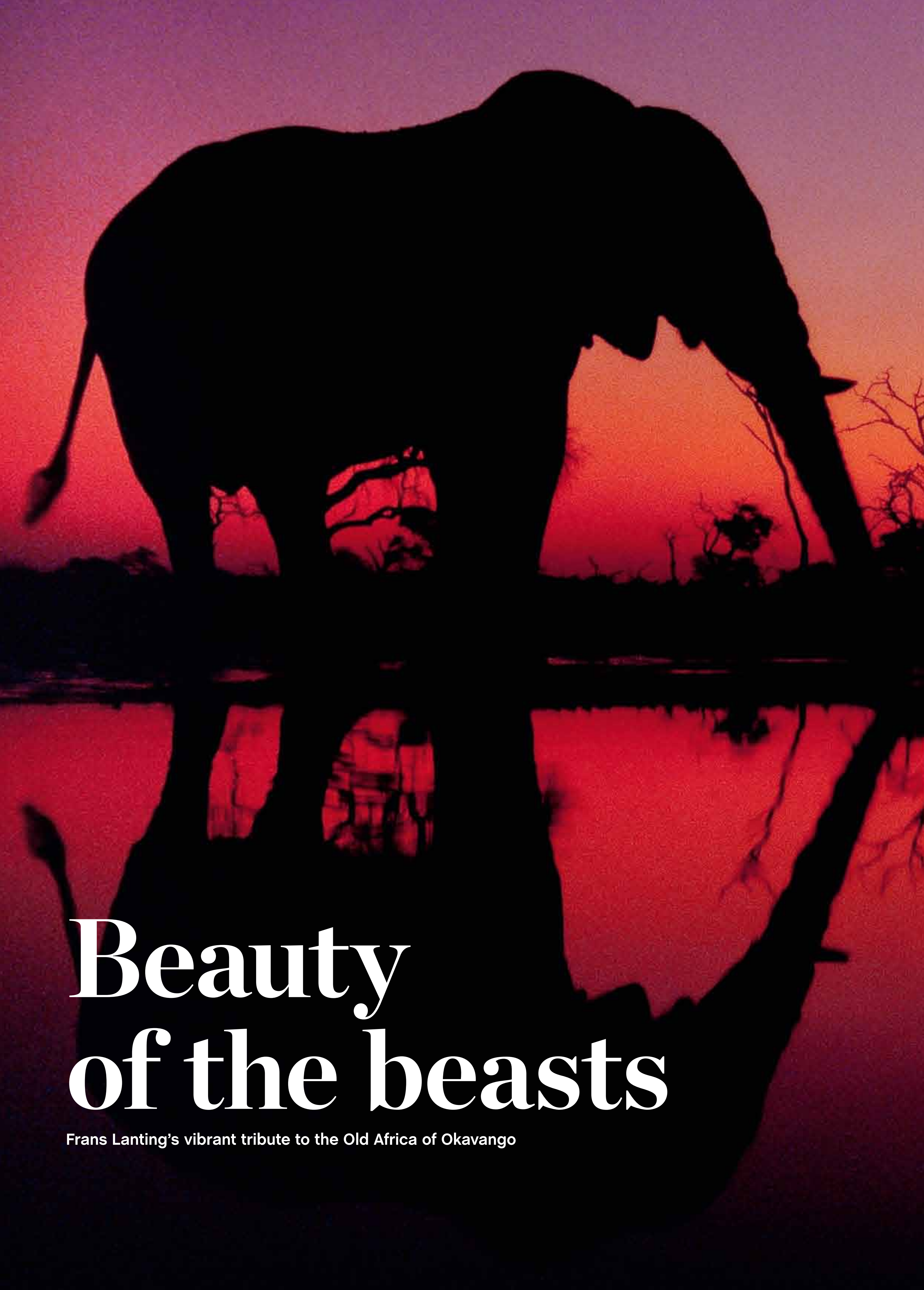
As always in the **Architecture Now!** ***books, you can discover the latest realizations of established stars like Peter Zumthor and Bernard Tschumi, but also catch up on the rising new generation of architects, from Korea to Vietnam, from Los Angeles to Berlin.***



The Refuge du Goûter, a stopping point for mountaineers wishing to climb Mont Blanc, designed by French architects DécaLaage, is perched dizzyingly high at 3835 meters above sea level. Its elliptical form is oriented toward oncoming winds of 238 kilometers per hour. The entire structure was designed in pieces that could be lifted by standard helicopters. Recycled wood fiber insulation, 54 square meters of photovoltaic panels, and a cogeneration system using colza oil further insure optimum sustainability.
Photo: DécaLaage – Groupe H

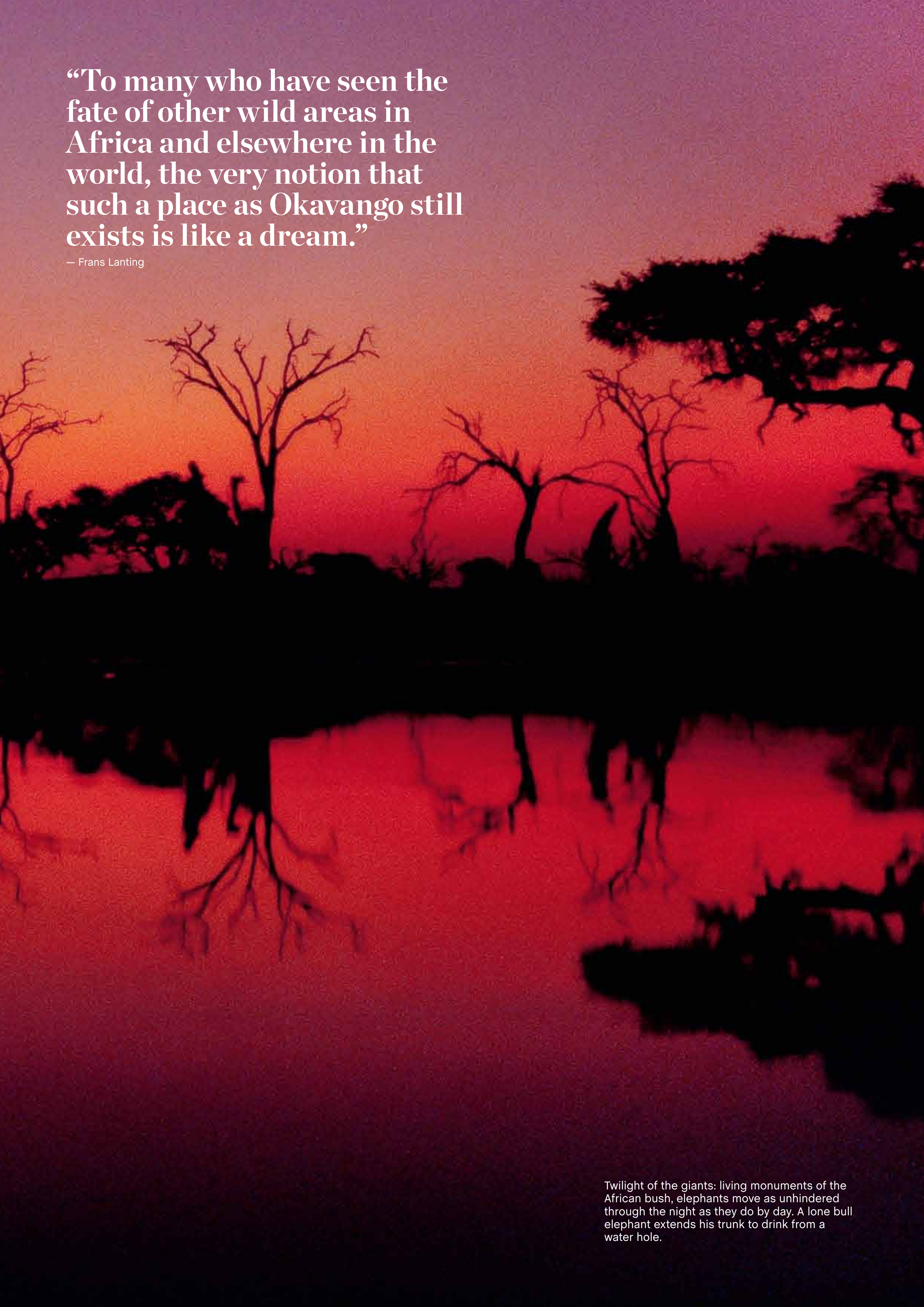


Green Architecture Now! 2
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Beauty of the beasts

Frans Lanting's vibrant tribute to the Old Africa of Okavango



“To many who have seen the fate of other wild areas in Africa and elsewhere in the world, the very notion that such a place as Okavango still exists is like a dream.”

— Frans Lanting

Twilight of the giants: living monuments of the African bush, elephants move as unhindered through the night as they do by day. A lone bull elephant extends his trunk to drink from a water hole.

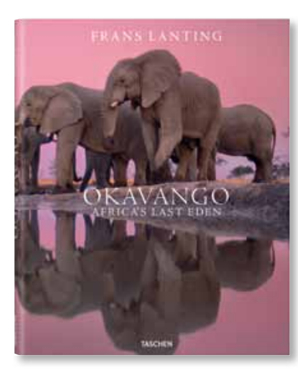


For a year, Frans Lanting roamed the wetlands and deserts of northern Botswana, living by the rhythms of the water and the movements of the animals as he captured them on film. National Geographic *had sent him there on assignment, but what he would take away was much more than a magazine story; it was a seminal collection of photographs depicting an epic world of wilderness and wildlife.*

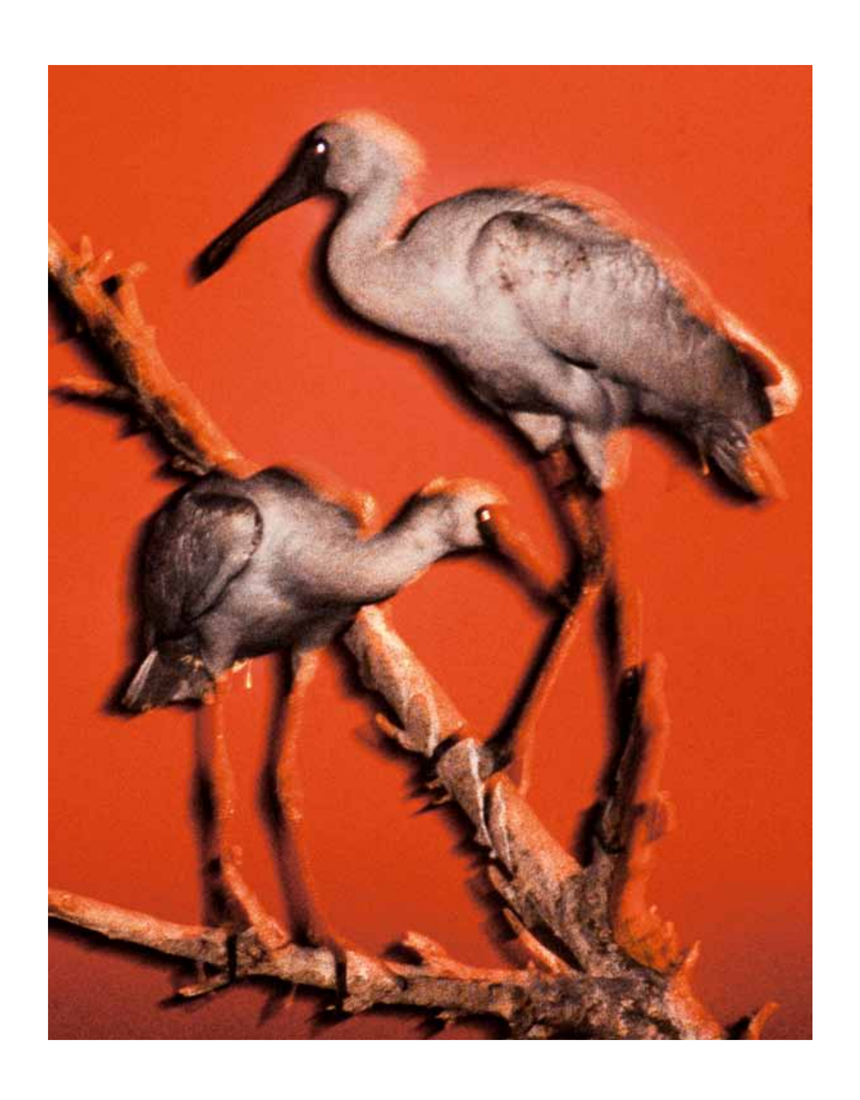
Left: Too young to know fear, two lion cubs left by a mother doing double-duty spend a vulnerable night on top of a termite mound. Alternating between hunting and parenting, their mother joined her sisters on most nights, then returned to nurse her offspring. But one night the cubs disappeared, perpetuating the sad record of this pride. In ten years' time, they have yet to raise one cub to independence.
Below: In the Kalahari—called a great thirstland, because for much of the year there is no standing water—a flap-necked chameleon inches along the edge of a dry clay pan.
Opposite: Lifeline for the delta, the Okavango River meanders through northern Botswana, its floodplains covered with dense stands of papyrus. Giant oxbows loop between two parallel faults that funnel the river southeast. Narrow enough to throw a stone across in dry times, the river is nonetheless the umbilical cord through which water from the highlands of Angola flows down into the dry Kalahari—a distance of more than 1,000 miles.







Frans Lanting. Okavango
Christine Eckstrom (Ed.)
Hardcover, 26.2 x 32.9 cm
(10.3 x 12.9 in.), 252 pp.
$ 39.99 / € 29.99 / £ 27.99



Living out of vehicles and canvas tents, gliding through swamps, following lions by night—Lanting, armed with his cameras, got up close and personal with some of the planet's most formidable creatures. The book he published a few years later, **Okavango,** ***was a testament not only to the wondrous wildlife of the region, but also to Lanting's extraordinary courage, skill, and photographic vision. After many publications of Lanting's work, including*** **Jungles, Eye to Eye, Penguin,** ***and*** **Life,** ***TASCHEN now revisits his original classic book which drew critical praise worldwide with this updated and expanded edition of*** **Okavango,** ***further enhanced with all new reproductions and dozens of previously unpublished photos, as well as a new preface by Lanting.***

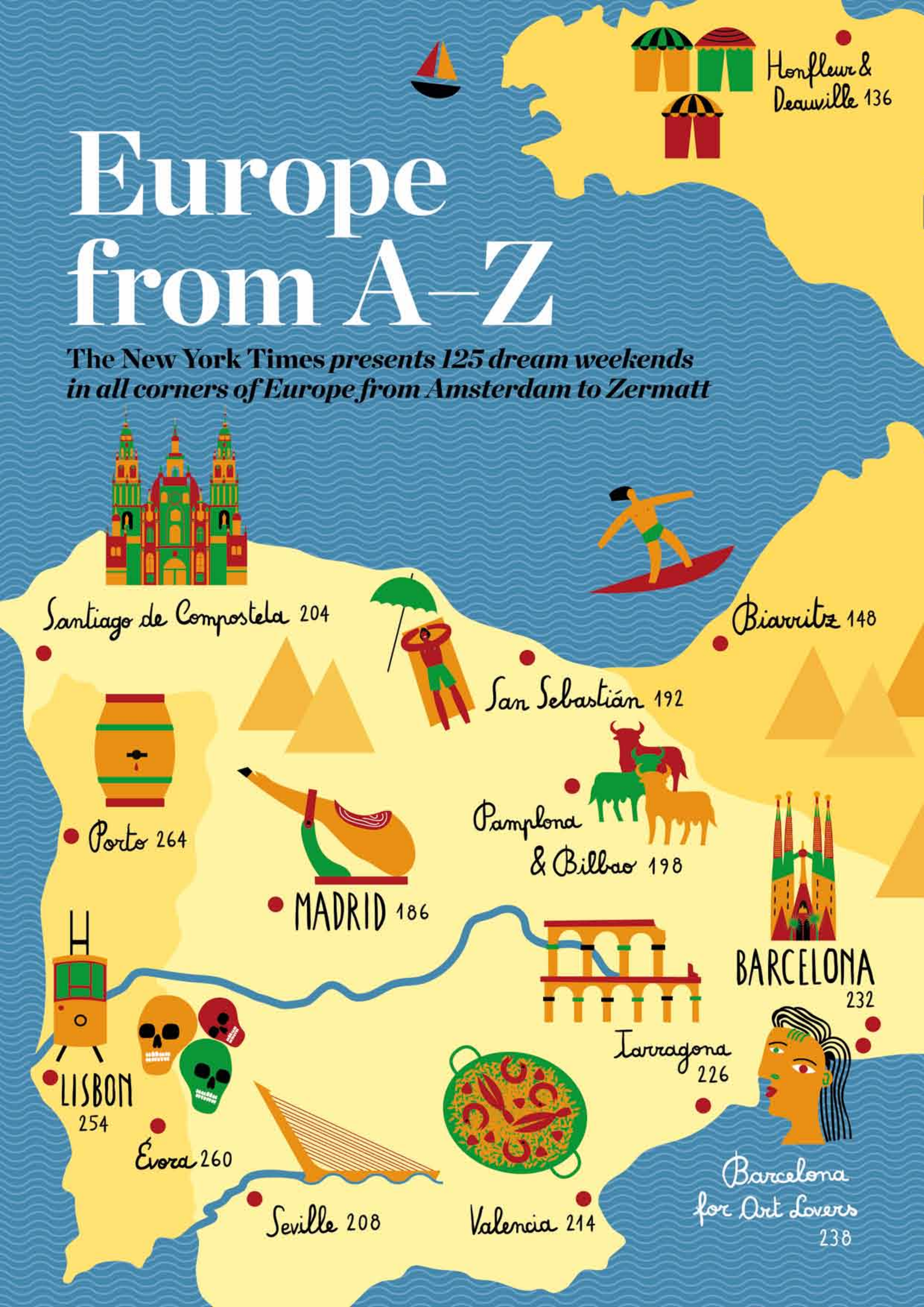


Opposite: "Male bullfrogs can be quite assertive when they're in a territorial mood. When I approached this one, on hands and knees, he didn't budge. But he submerged periodically to keep his skin wet, and that's when I could move in. I inched closer when he ducked under, and froze when he resurfaced. When I got to a spot within arm's reach of the frog, I stretched out flat on my stomach and braced the camera on my elbows."
Above: African darkness: at twilight, two young spoonbills await the return of parents with food at a rookery in the middle of the Okavango.
Right: Lanting often waited hours to get the image he wanted, even if it meant being mostly submerged underwater. "Although I now use digital cameras, when I made the images in this book I used film."



"Botswana, many say, represents the last of Old Africa. And in the heart of this arid land lies a place as inspiring and as incongruous as the snow-capped summit of Kilimanjaro rising on the equator: that is the Okavango, one of the greatest wetlands on earth, whose very existence in the middle of a desert is nothing short of miraculous."

—Frans Lanting


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From Kobe, Japan, to Turku, Finland, to São Paulo, Brazil,* Eat Shop Drink *rounds up the newest and brightest places to see and be seen.

The sushi dining room of Mexico City's Tori Tori Restaurant, by Rojkind Arquitectos, is marked by wood cladding and the furniture, conceived by Esrawe Studio, is a funky modern take on traditional Japanese floor-level dining. A sumptuous vertical garden completes the space.
Photo: Paúl Rivera/Rojkind Arquitectos



Architecture Now! Eat Shop Drink
Philip Jodidio
Flexicover, flaps, 19.6 x 24.9 cm (7.7 x 9.8 in.), 416 pp.
$ 39.99 / € 29.99 / £ 24.99



Fairy tale castles in the air

Childhood fantasy meets grownup style

Pink paradise: Terunobu Fujimori's stunning Teahouse Tetsu offers cherry blossom admirers an incomparable bird's-eye view. Photo: Akihisa Masuda







A new scale for living: think small, think high, climb in



Above: Pete Nelson's Temple of the Blue Moon is a 23-square-meter structure built nearly five meters off the ground. Lodged between an ancient Sitka spruce and a western red cedar in Issaquah, Washington, the tree house was inspired by the form of the Parthenon. Available for rent, the structure has leather reading chairs, a writing desk, bookcase, and armoire, as well as a large bed.
Opposite and right: The Blue Cone Tree Hotel has a lightweight wooden design with red shingles covering its exterior. The interior living area, whose wood, floors, and large picture window bring to mind modern Swedish design, practically make one forget that the house is perched on stilts in the middle of a forest in Harads, Sweden.
Photo: Åke E:son Lindman



Minimalist, over-sized, futuristic: what's your kind of tree house?

Explore the world's most exceptional tree houses of every imaginable kind

Top: Pilotes in a Forest, built by Go Hasegawa in Kita-Karuizawa, Gunma, Japan, offers direct contact with nature, well away from the dense Japanese urban environment.
Photo: Iwan Baan
Right: Horace's Cathedral, at 30 meters in height, is the largest tree house in the world. It was built in 1993 by Horace Burgess after he had a "vision."
Photo: Pete Nelson
Opposite: At the Tree Hotel located in northern Sweden, the UFO sleeps two adults and two children, with bedrooms, bathroom, and a shared living space all tucked into a pod that looks as if it had just arrived from outer space.
Photo: Inredningsgruppen/Treehotel





Branching out

Fifty breathtaking suspended houses around the world

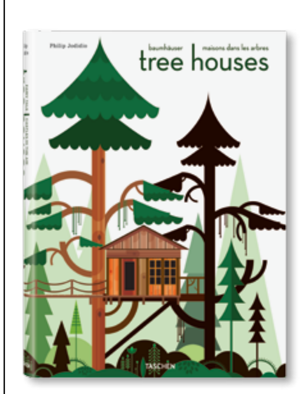
- Covers all different styles, from romantic to modern
- Every house is depicted in several photos as well as an illustration by artist Patrick Hruby
- Short biographies of all architects

> **"Kids climb in trees for adventure; adults do so in order to wind down and relax."**
>
> *—Frankfurter Allgemeine Sonntagszeitung*

Opposite: Terunobu Fujimori placed a bamboo lattice outside the window of Takasugi-an ("a teahouse built too high") near his hometown Chino, Nagano, to reflect moonlight into the space at night.
Photo: Terunobu Fujimori
Left: Built in a large sycamore tree in Western New Jersey, Pete Nelson's Solace Tree House has generous proportions and such unexpected features as walls covered in old newspapers.
Photo: Pete Nelson

The idea of climbing a tree for shelter, or just to see the earth from another perspective, is surely as old as humanity. Tree houses are chronicled in ancient civilizations and their lore crosses through the history of every part of the world where trees grow. This stunningly-illustrated study offers a tour of the best tree houses in the world, some designed by architects, others the work of unknown craftsmen.

A teahouse, a restaurant, a hotel, a playhouse for children, or a perch from which to contemplate life—the tree house can take as many forms as the imagination can offer. In times of concern for sustainability and ecological responsibility, the tree house may also be the ultimate symbol of life in symbiosis with nature. Whether rustic or contemporary in style, tree houses make the most of space. Climb into this trove of tree houses and enjoy a new perspective on the world.

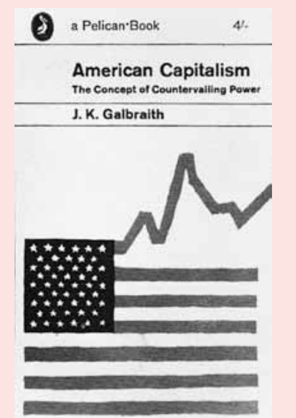


Tree Houses
Fairy Tale Castles in the Air
Philip Jodidio
Hardcover, 26 x 34 cm (10.2 x 13.3 in.), 352 pp.
$ 69.99 / € 49.99 / £ 44.99

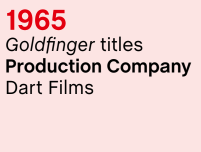
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1962 — 1980



1963
Book covers
Client Penguin Books
Art Director Germano Facetti
Designers George Daulby, Romek Marber



1965
Goldfinger titles
Production Company Dart Films

1967
The First Year of Your Life
Publication *The Sunday Times Magazine*
Publisher Times Newspapers



1968
Lady Teacher
Client St Giles School of Language
Agency John Collings & Partners

1970
Posters
Client Health Education Council
Agency CramerSaatchi



1971
Anti-smoking campaign
Client Health Education Council
Agency Saatchi & Saatchi



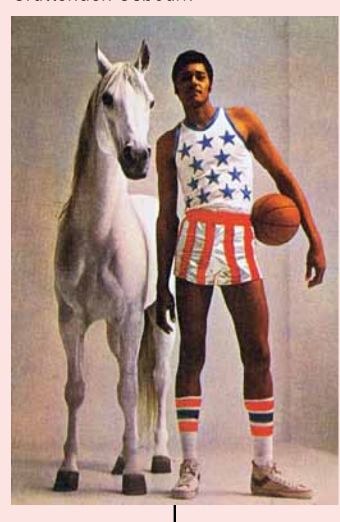


1973
Pirelli Calendar
Client Pirelli
Design Group The Derek Forsyth Partnership



1976
Heineken – Illogical
Client Whitbread
Agency Collett Dickenson Pearce

1979
White Horse
Client White Horse Distillers Limited
Agency French Cruttenden Osbourn

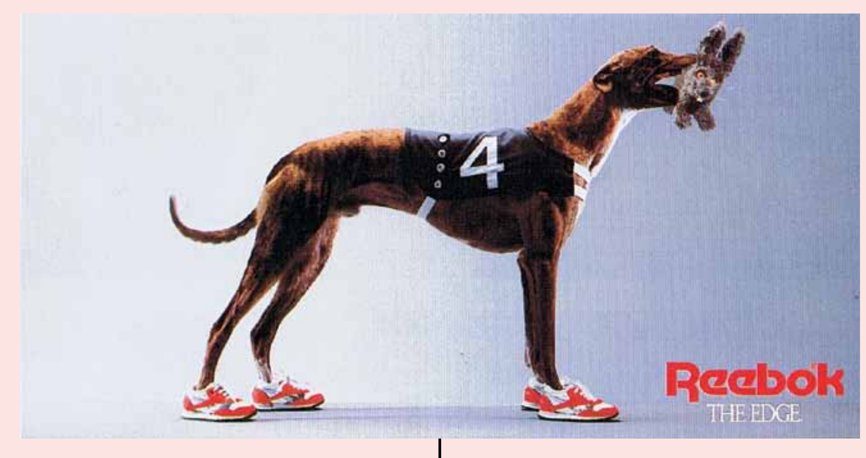




1980
Polo — "Protection"
Client Volkswagen (GB) Limited
Agency Doyle Dane Bernbach

1981
Parker Continuous Feed Pencils
Client Parker Pen Company
Agency Collett Dickenson Pearce





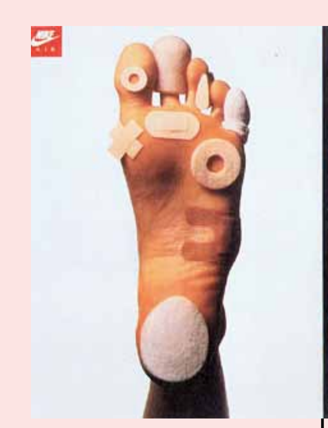
1990
Dog Wearing Trainers
Client Reebok UK
Agency Lowe Howard-Spink



1993
Beat Your Opponent not Your Feet
Client Nike UK
Agency Simons Palmer Denton Clemmow & Johnson



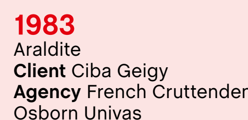
1985
It Takes Up to 40 Dumb Animals to Make a Fur Coat
Client Greenpeace
Agency Yellowhammer

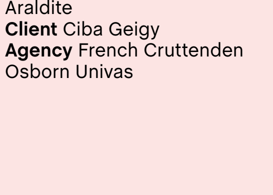




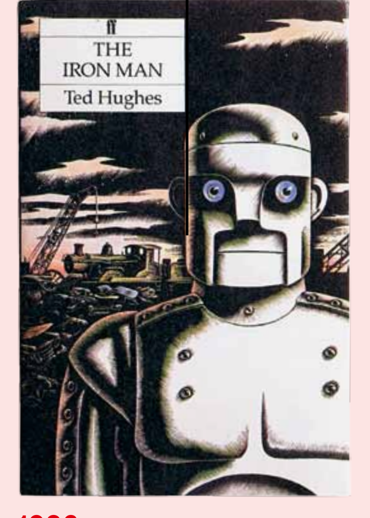
1995







1983
Araldite
Client Ciba Geigy
Agency French Cruttenden Osborn Univas

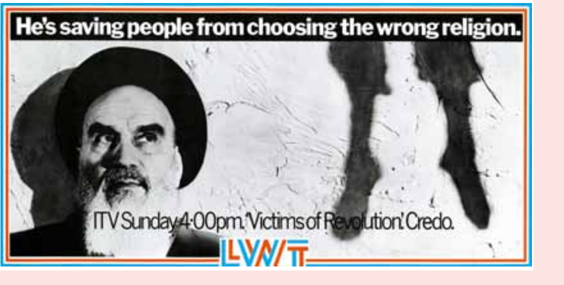


1986
The Iron Man
Client Faber & Faber
Design Group Faber & Faber

This ad has a coupon.
If you are lucky you can tear it out with your hands

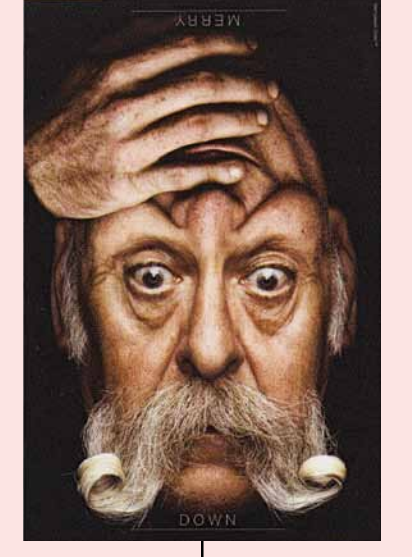
1995
Queen Elizabeth's Foundation for Disabled People
Client Queen Elizabeth's Foundation For Disabled People
Agency Abbott Mead Vickers BBDO

1982
LWT
Client London Weekend Television
Agency Gold Greenless Trott

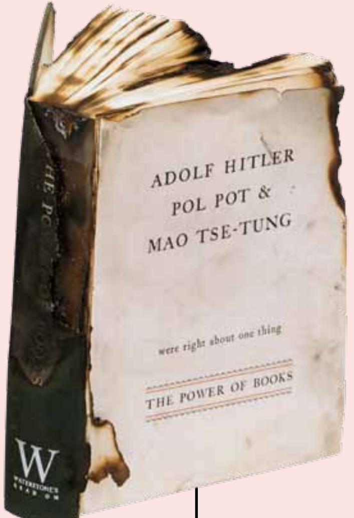


1992
Age Doesn't Improve Everything
Client Levi Strauss UK
Agency Bartle Bogle Hegarty





2003
Merrydown Cider
Client Merrydown
Agency Campbell Doyle Dye



1998
The Power of Books
Client Waterstone's Booksellers
Agency BDDP GGT



2000
Guinness Extra Cold
Client Guinness
Agency Abbott Mead Vickers BBDO

2008
iPhone
Client Apple
Design Group Apple Design Team

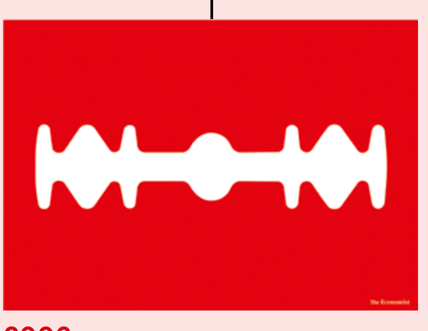


2011
FedEX
Client FedEx
Agency DDB Brasil

1996 — **2012**

1999
iMac
Client Apple
Design Group Apple Design Team

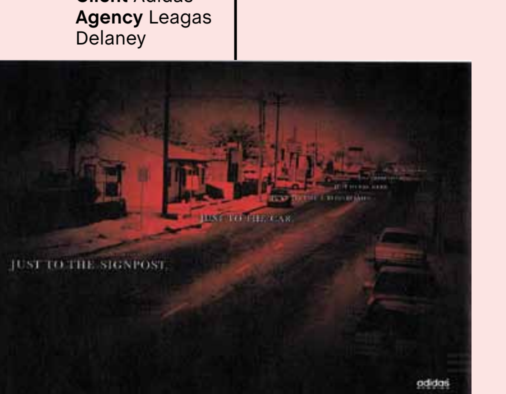


2006
Razor Blade
Client *The Economist*
Agency Ogilvy & Mather Singapore

2009
The Great Schlep
Client The Jewish Council for Education and Research
Agency Droga5

1996
Lamppost
Client Adidas
Agency Leagas Delaney





2004
The Power of Dreams
Client Honda UK
Agency Wieden+Kennedy UK



Currency of cleverness

The celebration of great ideas

D&AD is a nonprofit educational charity that was launched in 1962 by a group of London-based creative trailblazers including David Bailey, Terence Donovan, and Alan Fletcher, with iconic and legendary professionals on both its judging panels and winners lists. By celebrating creative communication and rewarding its practitioners, D&AD raises standards across the industry. The annual D&AD Awards—the industry's biggest and best—reward outstanding creativity, originality, technical excellence, and innovation in design and advertising.



D&AD 50 Years
Softcover with jacket, 25 x 31.7 cm
(9.8 x 12.4 in.), 360 pp.
$ 59.99 / € 39.99 / £ 34.99

This anniversary volume features highlights of the last 50 years interspersed with stories, biographies, and statistics documenting the history of D&AD and the development of the industry, through the experiences of creative individuals who have been most involved with its evolution. From the birth of TV advertising in the 60s to the digital revolution of the 2000s, D&AD has lived through it all and helped to shape what it is today. This is the chance to explore the best from the world of creative communications over the past five decades.

Above: This boldly designed wartime poster was created by Abram Games, widely considered to be *the* graphic designer in the UK between 1940 and 1960.

Latest and greatest

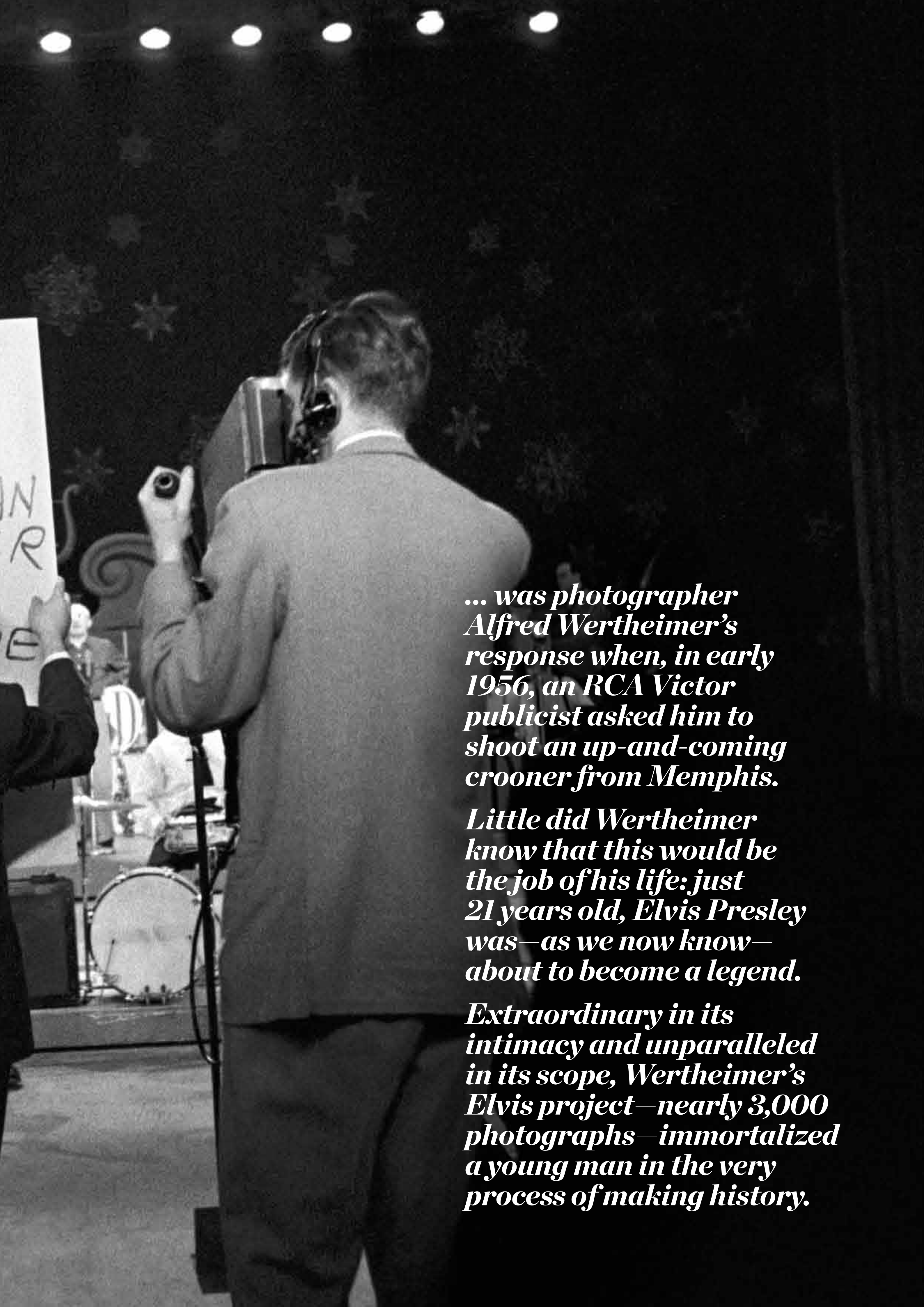
The 2012 D&AD annual for creative professionals



D&AD 2012
Hardcover, 23.9 x 25.6 cm
(9.4 x 10.0 in.), 544 pp.
$ 59.99 / € 39.99 / £ 34.99

"Elvis who?"

Elvis Presley prepares to wow the audience during a dress rehearsal for the Dorsey Brothers' *Stage Show* at CBS Studio 50 in 1956.



… was photographer Alfred Wertheimer's response when, in early 1956, an RCA Victor publicist asked him to shoot an up-and-coming crooner from Memphis.

Little did Wertheimer know that this would be the job of his life: just 21 years old, Elvis Presley was—as we now know—about to become a legend.

Extraordinary in its intimacy and unparalleled in its scope, Wertheimer's Elvis project—nearly 3,000 photographs—immortalized a young man in the very process of making history.



Elvis, fully in the moment, performs with Scotty Moore on guitar and Bill Black on bass on the Dorsey Brothers' *Stage Show*.



This iconic shot of Elvis kneeling at the Mosque in Richmond, Virginia (June 30, 1956), is one of two prints available with an art edition of the book.

The making of Elvis, behind the scenes

Recollections by Alfred Wertheimer

The year was 1956, and I was working as a freelance photographer in New York City when RCA Victor publicist Anne Fulchino hired me to shoot a newly signed singer by the name of Elvis Presley. I remarked, "Elvis who?" That was one of the last times anyone had to ask that question again. The 21-year-old singer shot to stardom shortly after I photographed him that Saturday night, March 17, on *Stage Show* hosted by Tommy and Jimmy Dorsey. Once I stumbled into that assignment and met Elvis, I felt that this guy had something that was unique, and had an interesting story that had to be told. So I followed him on the road and everywhere else for two weeks, taking nearly 3,000 photographs of the singer who would later be known to the world as the King of Rock and Roll. Most of the time, Elvis never even knew I was taking his picture. He was laser-focused on whatever he did, so I would wait until he was engaged—and he was always immersed in being Elvis—whether rehearsing, flirting with women, combing his hair, or buying a ring. . . . Elvis gave me complete access to his life—I would even follow him into the bathroom.

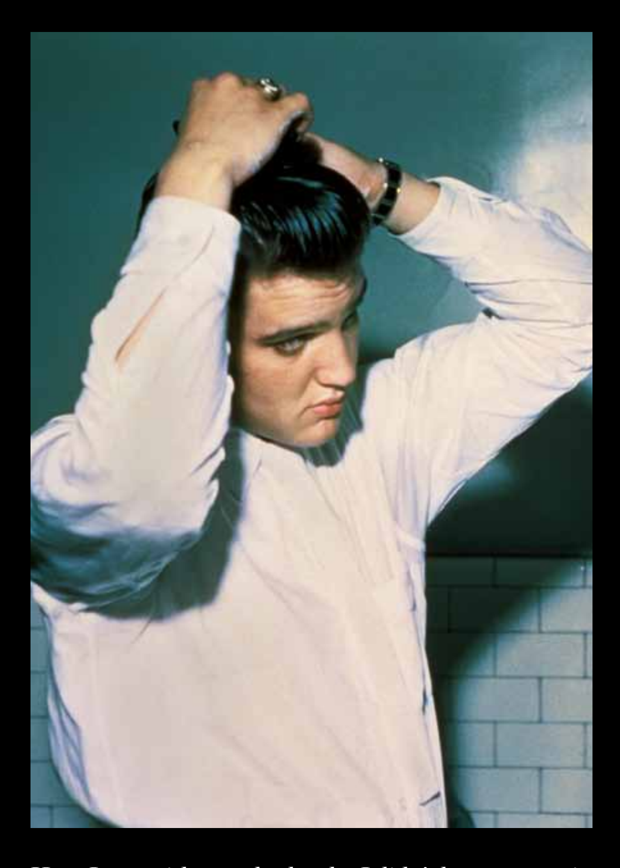


Opposite: The deep eyes and luscious lips that millions of women screamed for.
Right: Elvis in full cowboy regalia working on his trademark sneer during a performance on *The Steve Allen Show* in New York City.




Harley-Davidson

My feeling was that the closer I could come to being a fly on the wall and still produce high-quality work, I didn't necessarily have to worry about what photographer Henri Cartier-Bresson called the "decisive moment."
I wanted to be an unobtrusive observer—like a good psychiatrist with a camera....
You will find that when people are intensely involved in something that's important to them, they're pretty much oblivious of the camera. That's when you get your best pictures, because your subjects are not hamming it up.
If you can get in close and frame it properly with the available light and operate at slow shutter speeds—and manage not to trip over your own feet—you will get, what I find to be, very interesting photographs.





Here I was with somebody who I didn't know was going to become famous. But I did know two things: I knew that he was not shy—I mean, Elvis was shy in the sense that he was introverted, but he was not shy of the camera. He permitted closeness. And when you get close there is a whole different dynamic to a picture. As I remember Robert Capa saying, "If your pictures are boring, it means you're not close enough." Closeness allows you to capture a certain texture, which creates a presence and makes a photograph interesting. The other thing I knew that Elvis had in his favor was that he made the girls cry.
This was the young Elvis, who might have said to himself, "Well look, how is anybody ever going to know what I am all about if there is no record of me except my music? We're living in photographic times, so why not cooperate? After all I don't even know when this guy is taking pictures." I believe the uniqueness of my photographs of Elvis lies in the fact that I accepted he was the director of his own life.

"I wanted to be an unobtrusive observer—like a good psychiatrist with a camera..."



Top right: Elvis tending to his pompadour in the men's room of the Mosque Theater.
Above: An exquisitely disheveled and laid-back Elvis listens to an acetate disc from his RCA recording of *Hound Dog* and *Don't Be Cruel* at the Presley family home in Memphis with friend Barbara Hearn.
Right: "May I take your order?" Elvis prepares to turn on the charm with an unsuspecting waitress at the Hotel Jefferson in Richmond, Virginia.
Opposite: Elvis on his Harley outside the family home, Independence Day, 1956.

“Before Elvis there was nothing”



Wertheimer captured this very heated kiss backstage at the Mosque Theater. The identity of the woman, Barbara Gray, remained unknown until she came forward in 2011, 55 years after the photo was taken. This image is one of two prints available with an art edition of this book.



... said John Lennon.
My God, yes! What was it like before there was Elvis? It was as dull as a church service on the radio. There was a gulf

between the generations. In Germany we fourteen- and fifteen-year-olds were quite alone. Our parents, devoid of self-confidence after the era of Nazi dictatorship, didn't talk to us about life.

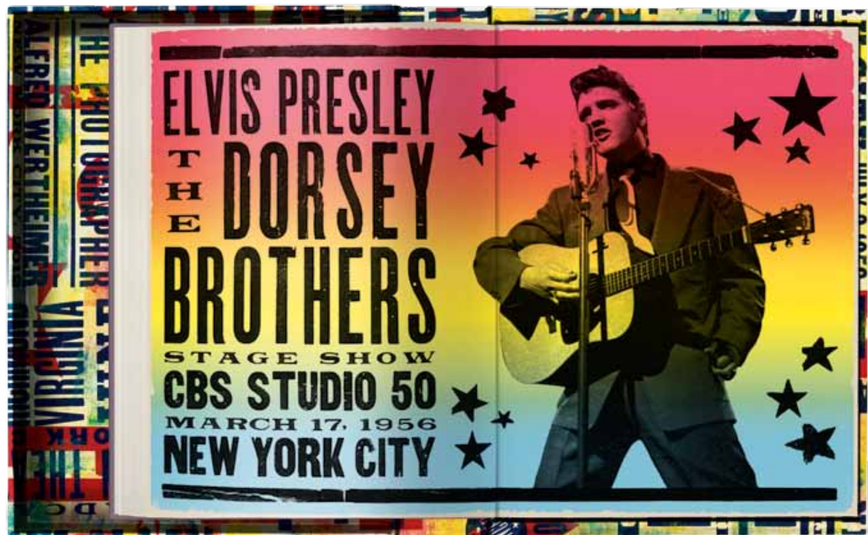
Anyone who was fourteen at that time will still have an old shoe box of photos. And some weird chemical reaction will have given these photos a brownish tinge. In one of them I even look like Elvis. Like him, I'm wearing jeans. I'm squeezing my mouth into a pout so that it will look soft, like his. And I'm making big buttercup eyes so that they'll get that "yearning" look, like his.

Do you want to know the truth? I used to dream of every sort of sin. Elvis moved in a way that no-one else dared to move. His wild, assertive pelvic thrusts were nothing if not suggestive. It was to the accompaniment of Elvis — "Love Me Tender" — that I first had sex. His voice was so lovely it was as if all three of us were singing together. Elvis didn't of course sing anything at all lewd, to which one might pursue sexual satisfaction in a banal or primitive way. For us, there was something pure, something sacred about the love we made to an Elvis soundtrack. We felt we could look up and see the stars. It was as natural as the rutting of the animals one might hear in the woods, or as the wind rustling in the trees. I read somewhere that, after an Elvis gig, the concert halls would stink of urine. All those pretty little girls in their voluminous petticoats had wet their pants out of sheer excitement.

If there were two people I could bring back to life, it would be Maria Callas and Elvis Presley. To me, they had the greatest voices in the world, the only instances I know of nightingales becoming human.

Author and BILD columnist
Franz Josef Wagner





This edition brings together Alfred Wertheimer's most remarkable Elvis shots from 1956, along with a selection from his historic pictures of the star in 1958 as he was being shipped off to an army base in Germany.

Each chapter is illustrated with an original poster created for this book by Hatch Show Print of Nashville, one of the oldest letterpress print shops in America, using much of the same type that was used for the Elvis posters they produced over 50 years ago.



Photo courtesy Hatch Show Print/ The Country Music Hall of Fame and Museum

Left: For this collector's edition, TASCHEN could think of no better collaborator to join us in celebrating Mr. Wertheimer's photographs than Hatch Show Print, which created many of Elvis's early show posters in the 1950s.
Above and right: Printed on cloth, the cover of this XL edition features a photograph from Elvis's legendary RCA Victor Studio 1 recording session. The book comes in a clamshell box covered in a monoprint designed by Jim Sherraden of Hatch, which also created original poster art used throughout the book.

Limited to 1,956 numbered copies, signed by Alfred Wertheimer

Art Edition No. 1–250

- Limited to two editions of 125 numbered copies, with an archival black-and-white fiber-based silver gelatine print, print size: 44 x 31.2 cm (17.3 x 12.3 in.)
  No. 1–125:
  Kneeling at the Mosque, 1956 (page 68, top right)
  No. 126–250:
  The Kiss, 1956 (pages 72-73)
- Packaged in a cloth-covered clamshell box

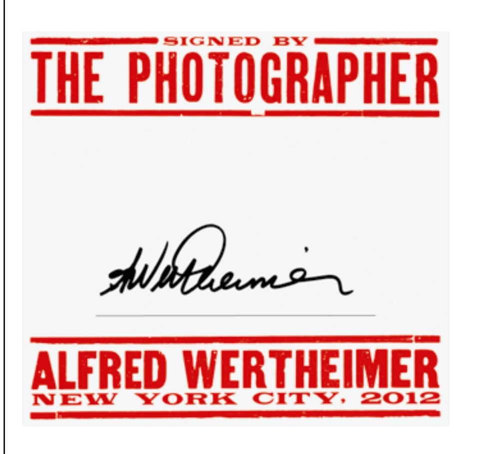
  $ 1,800 / € 1,250 / £ 1,000

Collector's Edition No. 251–1,956

- 1,706 numbered copies, signed by the photographer
- Packaged in a cloth-covered clamshell box

  $ 700 / € 500 / £ 450

Alfred Wertheimer was born in Germany in 1929, emigrated to America and settled in Brooklyn as a young boy. He took an early interest in architecture and design, which led him to Cooper Union, from which he graduated in 1951. Wertheimer's photographs, which first gained national attention after Elvis Presley died on August 16, 1977, capture the metamorphosis of pop music and the cultural transformation of America.



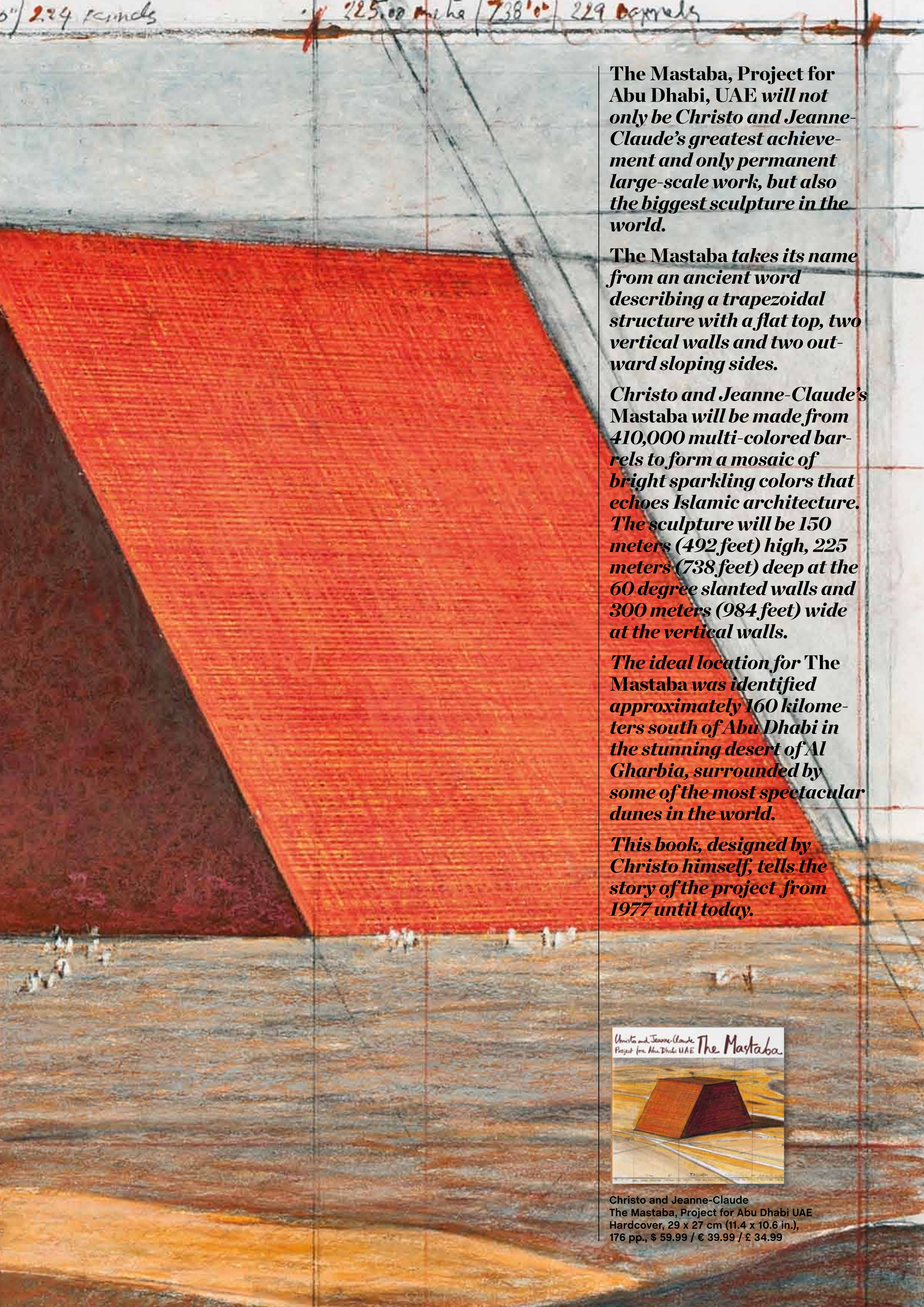


Alfred Wertheimer
Elvis and the Birth of Rock and Roll
Hardcover in clamshell box,
31.2 x 44 cm (12.2 x 17.3 in.), 418 pp.



The biggest sculpture in the world

History in the making: Christo and Jeanne-Claude’s project for Abu Dhabi, UAE



The Mastaba, Project for Abu Dhabi, UAE *will not only be Christo and Jeanne-Claude's greatest achievement and only permanent large-scale work, but also the biggest sculpture in the world.*

The Mastaba *takes its name from an ancient word describing a trapezoidal structure with a flat top, two vertical walls and two outward sloping sides.*

Christo and Jeanne-Claude's Mastaba *will be made from 410,000 multi-colored barrels to form a mosaic of bright sparkling colors that echoes Islamic architecture. The sculpture will be 150 meters (492 feet) high, 225 meters (738 feet) deep at the 60 degree slanted walls and 300 meters (984 feet) wide at the vertical walls.*

The ideal location for The Mastaba *was identified approximately 160 kilometers south of Abu Dhabi in the stunning desert of Al Gharbia, surrounded by some of the most spectacular dunes in the world.*

This book, designed by Christo himself, tells the story of the project from 1977 until today.

Christo and Jeanne-Claude
The Mastaba, Project for Abu Dhabi UAE
Hardcover, 29 x 27 cm (11.4 x 10.6 in.), 176 pp., $ 59.99 / € 39.99 / £ 34.99



Stay in touch

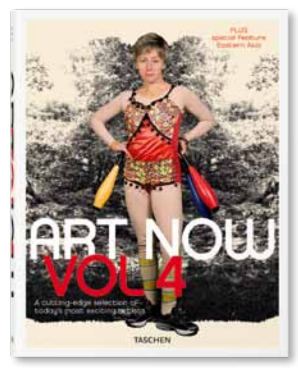
The ongoing catalog of contemporary art, now in its fourth volume

- Illustrated appendix including names and contact information for the galleries representing the artists featured
- Provides examples of auction results
- Bonus: special essays focusing on art in China, Korea, and Japan

“The definitive guide to modern art.”

—*ARENA*, London

Think of this tome as a global go-round of the world’s most influential galleries: if it’s hot in the art world today, it’s in this book. A to Z entries include images of important recent work, short biographies, exhibition history, and bibliographical information.



Art Now! Vol 4
Hans Werner Holzwarth (Ed.)
Hardcover, 20.8 x 27.4 cm
(8.2 x 10.8 in.), 576 pp.
$ 59.99 / € 39.99 / £ 34.99

Left: Beatriz Milhazes, *Gamboa*, 2010, mobile, ca. 470 x 510 x 146 cm. Courtesy: The artist and Galerie Max Hetzler, Berlin, photo © def image





Life as Wolfgang sees it

Tillmans' latest project sets its sights on the world



For this collection of photos, his fourth book with TASCHEN, Wolfgang Tillmans turned away from the self-reflexive exploration of the photography medium that had occupied him for several years by focusing his lens on the outside world—from London and Nottingham to Tierra del Fuego, Tasmania, Saudi Arabia, and Papua New Guinea. He describes this new phase simply as "trying out what the camera can do for me, what I can do for it."





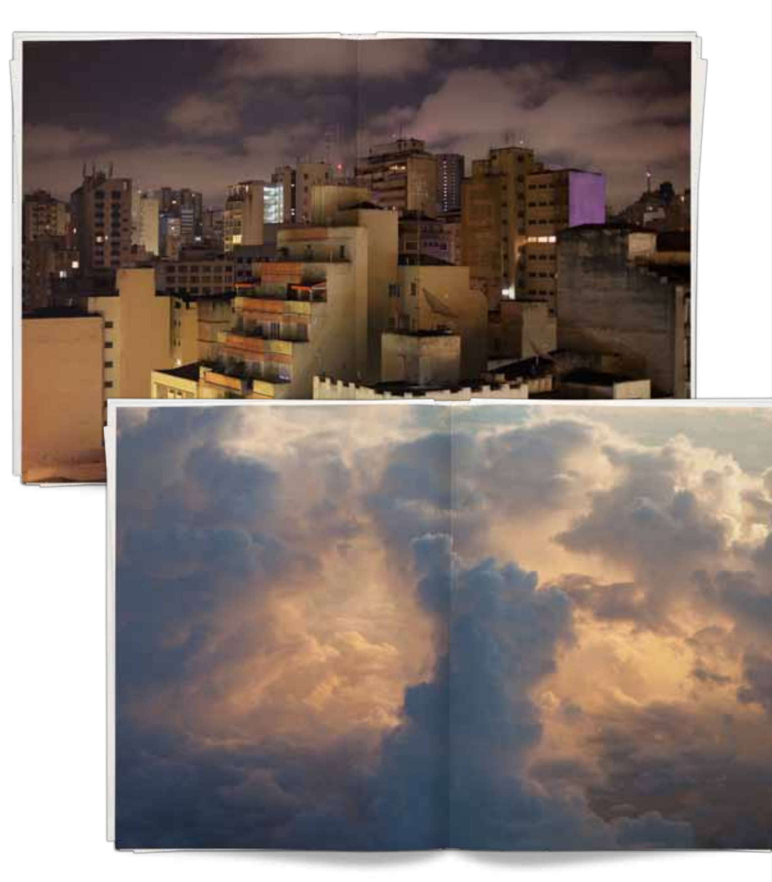
Neue Welt
Wolfgang Tillmans
Softcover, 22.7 x 30 cm
(8.9 x 11.8 in.), 216 pp.
$ 39.99 / € 29.99 / £ 27.99



Limited to 500 numbered copies, signed by Wolfgang Tillmans











The Tillmans portfolio

A unique collection of hand-picked prints from the artist's *Neue Welt* project



Neue Welt
Wolfgang Tillmans
Portfolio (72 photos on 24 folded sheets), 35 x 46 cm (13.7 x 18.1 in.), 96 pp.
$ 700 / € 500 / £ 450

XXL FORMAT



Introducing TASCHEN's new contemporary fashion monograph series brought to you by Terry Jones and i-D *magazine*

Conceptual clothing…

Rei Kawakubo, the enigmatic head of innovative Japanese fashion house Comme des Garçons, has a special vision which extends beyond clothing to furniture, architecture, and graphic design, always defying conventional thinking.

“I love the blur of fashion”

Alison Castle talks to Terry Jones, founder and creative director of *i-D* magazine, about style, inspiration, and the making of his new TASCHEN series on contemporary fashion designers



Alison Castle: What was the genesis of this series?
Terry Jones: When Benedikt Taschen and I were talking about future collaborations he said, “What about a series of monographs on fashion designers?” Having already done several books with us, he knew *i-D*’s archive was extensive, but most importantly we had covered the key fashion innovators for over 30 years. The idea for this series was to make large-format books that could be accessible to a new fashion audience. I liked the idea of creating a personal portfolio that was both a reference and an intimate bound file of collected images and text.

Have you always been interested in fashion as a cultural phenomenon?
I realized as a student in the 60s that I was not interested in being dictated to. Fashion was not on my radar but creating my own style after years of school uniform was important. After leaving college and starting work, I entered *Vogue* as an art director in 1972. I learned and stayed for five years. The rules of fashion were still being dictated by the designers of the time and only when punk appeared on the streets of London in 1976 did I become aware that the street excited me more than the catwalk. Vivienne Westwood’s shows in 1977 were a blast of fresh air but *Vogue* still did not believe it to be creative.... I left Condé Nast and founded *i-D* magazine 3 years later. Fashion had moved from dictatorial to defined style by individual designers and the choice of educated fashion enthusiasts was wider than ever. Today, fashion is about personal taste. Taste in fashion is a huge subject and as *i-D* has always believed in identity, from the surface of theater to the depth of personal desires, so the idea to make a series of personal monographs was irresistible.

Previous page: Photo by Daniele + Iango, 2012.
Opposite: Photo by Adam Howe, 2012.
Above: Rei Kawakubo (courtesy of Leonard Koren, 1984).
Right: Vivienne Westwood (photo by Norma Moriceau, 1978).

> “Comme des Garçons shows are renowned for their post-punk energy mixed with a very Japanese aesthetic, resulting in a theatrical experience that lodges in your brain forever.”
> —Terry Jones

You curated these books yourself using only photos and interviews from the *i-D* archives and the layouts are decidedly non-chronological. What was your creative approach in putting together these books?
My creative inspiration was seeing how [my wife] Tricia arranged her wardrobe. Fashion is not about the latest item you’ve bought—it’s an evolution of personal style. Today’s wardrobe is most inspirational when it has a history and something that might be 20 or 30 years old, or even more vintage, can be put together with tomorrow’s purchase.
Selecting from the pages of *i-D* and sometimes making repro-facsimiles of the fashion pages to reflect the graphics of the time, together with transcripts of conversations or interviews with designers, then adding footnotes and facts, gave me opportunity to add a depth of hidden information. I avoided putting the book in chronological order—I prefer the moment being right, and these books are portfolios of moments in time, much like how the brain works.
We have included images that I’ve found in *i-D*’s archive or been given permission by the designer or some of our photographic contributors, many of whom started their careers with *i-D*. We have also included video stills taken from screen grabs from my personal footage, as I love the blur of fashion.



What governed your choice of the first three designers to be featured? And which designers can we expect to see in the upcoming titles?
The first three designers have successfully created international reputations with their unique visions, and founded a base for inspiring future generations of new designers. Edward Enninful, who was the fashion director of *i-D* for twenty years, was 18 when he started working with *i-D* and over his working career did many of our seminal designer stories, frequently featuring Rei Kawakubo of Comme de Garçons. Yohji Yamamoto was very important to me because I worked directly with him over the years. I knew Vivienne Westwood from the

> “Vivienne’s undying passion, originality, and dogged perseverance prove that a true punk spirit never dies.”
> *—Terry Jones*



... punk chic ...

From her early punk beginnings and her instigation of the crinoline craze through her journey to becoming one of Britain's most original and influential designers, Vivienne Westwood's appeal continues to gain momentum with the years, and today she is as much loved by new fashion fans discovering her for the first time as those who have followed her career since the start.



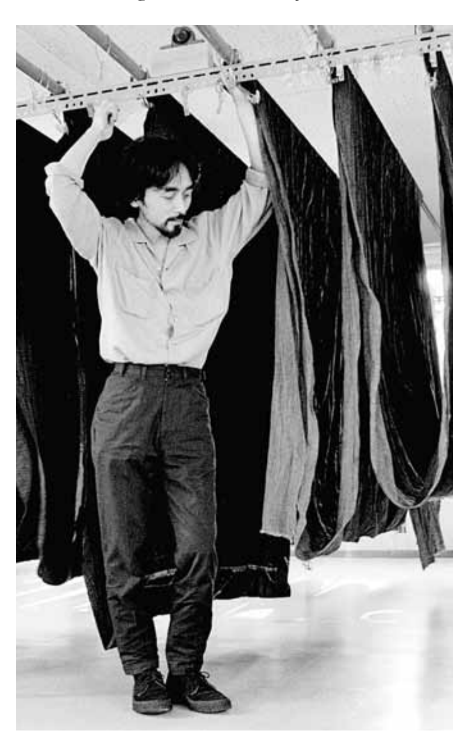
... and the art of anti-fashion

As one of the most mentally rigorous designers working in fashion, Yohji Yamamoto creates garments that can be intellectual—sometimes even difficult—and often both avant-garde and classic at once

early stages of *i-D* and subsequently followed all of her shows. The next two books will most likely feature Raf Simons and Rick Owens. Other potential titles are still to be confirmed, but there will be both established names and newcomers featured in the series.

Who were your most instrumental collaborators for this book project?
It's always about the team. I have my current editorial staff behind me, and that's always been the case through the history of *i-D*, many people having worked on the magazine since the beginning of their careers. A lot of the interviews were personal ones that I've done, but there are also interviews by Holly Shackleton, who is the current editor, and she was very involved at the stage I pulled everything into the book. My assistant Dominique Fenn, art director Graham Rounthwaite, designer Jocelyn Lloyd, deputy editor Dean Kissick, and production assistant Michael Stephens were also integral in the final stages once the ingredients were pulled in, which consisted in going though the entire photographic archive. The photography collaborators and stylists included really the whole fashion department, but in particular Charlotte Stockdale, the current fashion director, and stylist Patti Wilson were instrumental. Another important collaborator is Caroline Baker, one of my fashion mentors and someone extremely important in fashion even before the 80s, who worked on the bondage collection with Vivienne. She has always had the gift of recognizing the strength of individual designers. A lot of the photographers in the books started their careers working for *i-D* as well, such as Nick Knight, Juergen Teller, Matt Jones, and Alasdair McLellan.

Do you feel that your vision of fashion, and *i-D*'s in general, is a very British one?





I never think of how a British viewpoint is. I would say that maybe we're more celebratory of a designer's vision, and this is something I really learned when I worked at *Vogue* and from Grace Coddington, who was an inspiration—my interest has always been when fashion celebrates the theater of it all, of how it embraces personal identity. We have always seen it as fashion portraiture, how fashion marks moments in time, but at the same time can be timeless. What I've always encouraged is that the stylists and photographers bring their personalities into images that we feature, and that's something that is particular to *i-D*. I don't try and tell people what to do. In photographing fashion or people, it's about putting 100% of your passion into that and capturing it in an individual way. We always wanted to hear the voice of the creator rather than someone putting words in someone's mouth.

Do these books share the same design DNA as *i-D* magazine?
What I tried to use is the large format idea, similar to a book I did in the 70s on punk, almost like a child's book where the text is clean and separate from image. *i-D* tends to to combine text and images all together, whereas these books are meant to be easy to read with small type and large type creating clear layering. The large type texts are easy to read, like a friend's letter, then there are "hidden" anecdotes and facts dropped in, such as personal statements, in small type.

"A Yohji item is like a seductive lover. It slips into your wardrobe, and it stays forever. This is not a one-night fling."
— Terry Jones

That gives character to the series and distinguishes it from the magazine.

Top: Terry Jones, early 90s. Photo by Peggy Sirota.
Opposite: Photo by Inez van Lamsweerde and Vinoodh Matadin, 1999.
Left: Yohji Yamamoto (photo by Takeyoshi Tanuma, 1981).

TASCHEN's new series on contemporary fashion designers

- **Each monograph includes biographical and personal information as well as extensive interviews**
- **Featuring imagery from over 30 years of *i-D*'s history, including work from photographers such as Marc Lebon, Nick Knight, Emma Summerton, Juergen Teller, Max Vadukul, and Inez van Lamsweerde and Vinoodh Matadin.**







Rei Kawakubo / Vivienne Westwood / Yohji Yamamoto
Terry Jones
Hardcover, quarter-bound with pink cloth, 29.6 x 42 cm (11.6 x 16.5 in.), 120 pp.
$ 39.99 / € 29.99 / £ 24.99 each

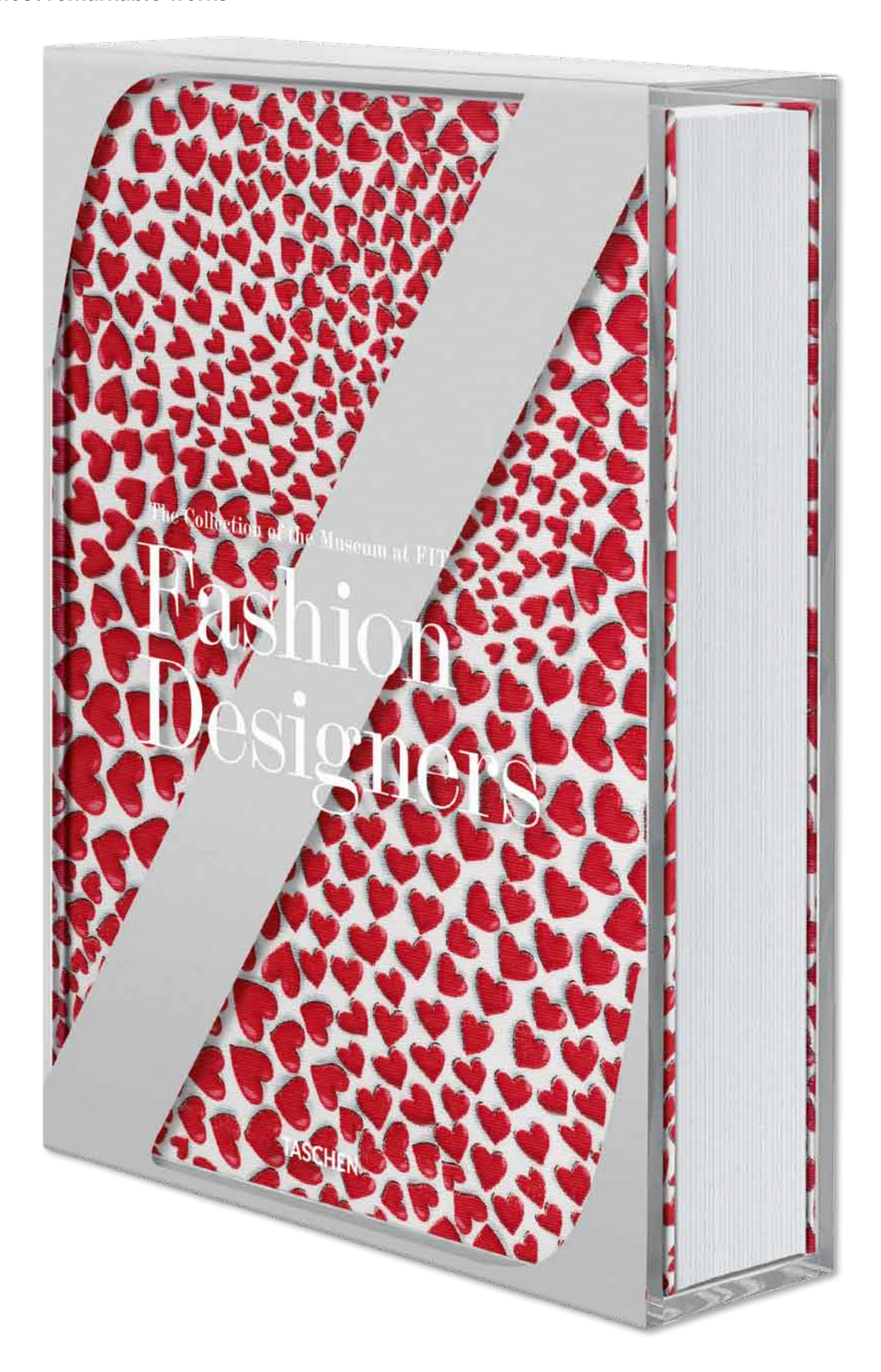
XL FORMAT



From Azzedine Alaïa, Cristóbal Balenciaga, and Coco Chanel, to Alexander McQueen, Yves Saint Laurent, and Vivienne Westwood, a century's worth of fashion greats from the permanent collection of The Museum at the Fashion Institute of Technology are celebrated in this limited edition volume. With over 500 masterpieces of the art of fashion inside the book, each copy is covered in fabric by one of six featured designers—turn the page to find out who!

Fashion masterpieces

Defining designers of the 20th and 21st centuries and their most remarkable works



Akris

***Albert Kriemler's* racecar motif pattern *was created in the spirit of the devil-may-care elegance of John Frankenheimer's 1966 movie* Grand Prix.**

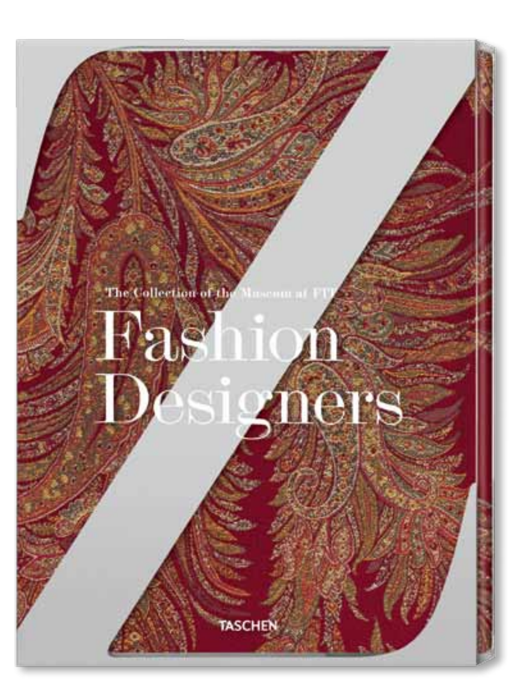






Etro

Paisley is practically synonymous with the Etro name—and the Paisley motifs selected by Veronica Etro are classic examples.

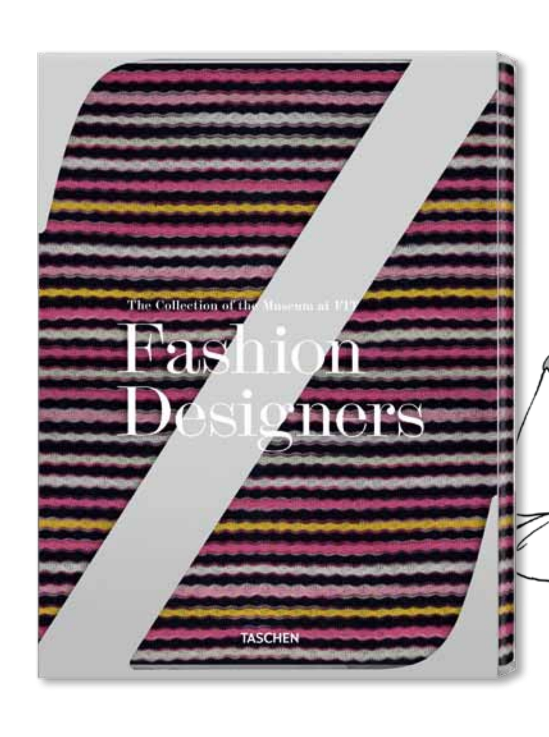


Stella McCartney

Stella McCartney's edition is adorned with the Neon Abstract Print on cotton satin from her Summer 2013 collection. True to McCartney's modern, fresh style, the prints pop with color and sensuality.

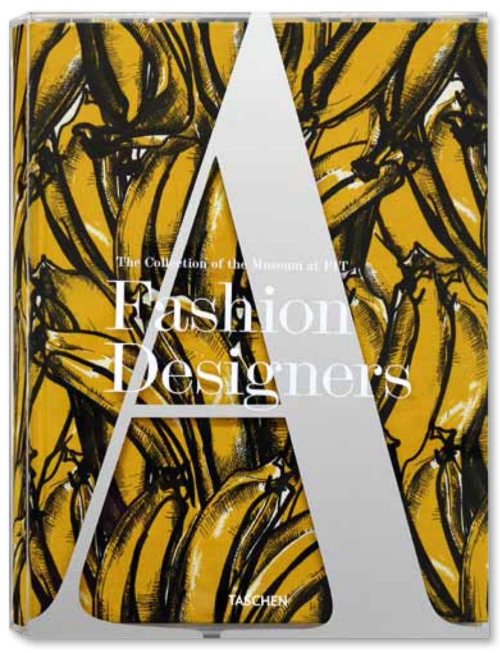






Missoni

The colorful zigzag-striped knit selected by Missoni exemplifies the company's optimistic, playful approach to pattern since the 70s.



Prada

Miuccia Prada selected four classic prints from previous collections: the feminine tiny "hearts," the Baroque-inspired "bananas," the abstract geometric "diamonds," and a floral reissued for Prada from the 1960 Holliday & Brown archives.



Diane von Furstenberg



The Signature Chain Link print selected by Diane von Furstenberg epitomizes the designer's balance between retro glamor and modern chic. The first print ever designed by DVF, the Chain Link has been a classic since it was launched in 1972.



Elsa Schiaparelli

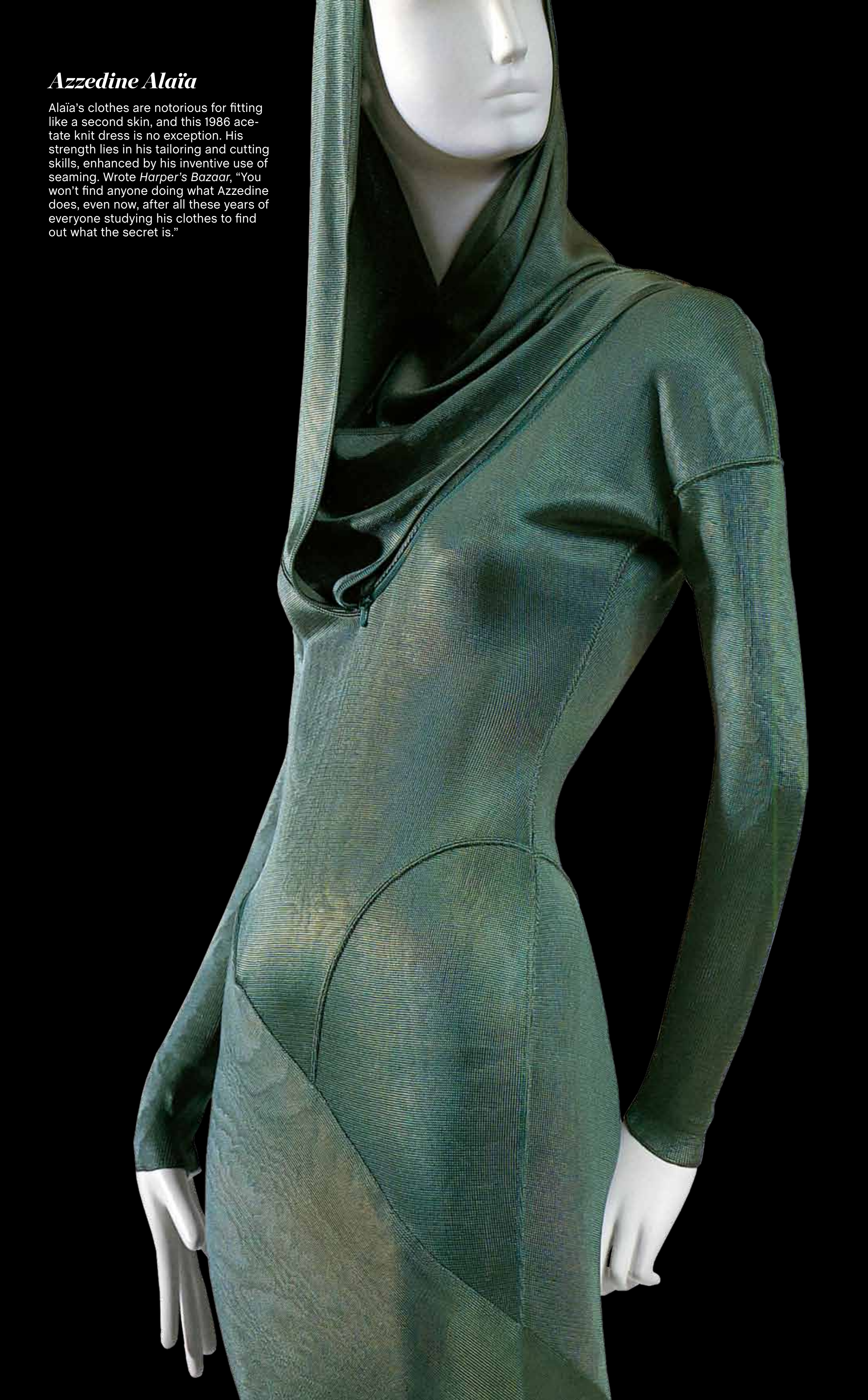
Black silk duplex and chenille gloves, ca. 1946. Yves Saint Laurent said of Schiaparelli, “She slapped Paris. She smacked it. She tortured it. She bewitched it. And it fell madly in love with her.”

Alexander McQueen for Givenchy

Black leather, orange lizard-skin boots, 1998. McQueen’s friend, fashion editor Isabella Blow, said of him, “He is like a Peeping Tom in the way he slits and stabs at the fabric to explore all the erogenous zones of the body.”

Coco Chanel

Cape in scarlet crinkled crêpe de chine and feathers, 1927. Coco Chanel said, “Fashion is not something that exists in dress only. Fashion is in the sky, in the street, fashion has to do with ideas, the way we live, what is happening.”



Azzedine Alaïa

Alaïa's clothes are notorious for fitting like a second skin, and this 1986 acetate knit dress is no exception. His strength lies in his tailoring and cutting skills, enhanced by his inventive use of seaming. Wrote *Harper's Bazaar*, "You won't find anyone doing what Azzedine does, even now, after all these years of everyone studying his clothes to find out what the secret is."



Wearable art

The designers who have taken fashion to its greatest heights


Christian Dior


Yves Saint Laurent

***Fashion Designers A–Z* is available as a series of six limited Designer Editions. Each edition (a total of 11,000 copies) is bound in a fabric created by one of six designers—Akris, Etro, Stella McCartney, Missoni, Prada, or Diane von Furstenberg—and comes in a Plexiglas box. Crafted by hand at a bindery in the heart of Italy and individually numbered, every copy is an instant classic and an addition to your fashion library that is truly unique.**

> “Valerie Steele is cerebral. For her, I think, fashion is a game of chess in high style. . . . She has an ultra-sharp antenna for what will make history.”
>
> —Ruben Toledo

Valerie Steele is director and chief curator of The Museum at the Fashion Institute of Technology and founding editor of *Fashion Theory*. As author, curator, editor, and public intellectual, Steele has been instrumental in creating the modern field of fashion studies.

Undisputed doyenne of the international fashion press, **Suzy Menkes** is head fashion editor of the *International Herald Tribune*.

Fashion Designers A-Z
Valerie Steele et al., foreword by Suzy Menkes
Hardcover in acrylic slipcase,
26.2 x 33.6 cm (10.3 x 13.2 in.), 654 pp.
$ 350 / € 275 / £ 250

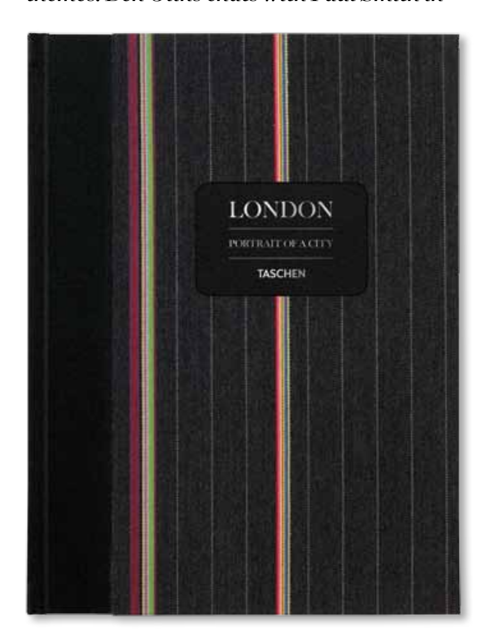
Rodarte

2007 Rodarte dress featuring silk organza, feathers, and embroidery. In work that Frank Gehry describes as “free and fearless and not precious,” sisters Kate and Laura Mulleavy, known as Rodarte, create garments that explore utterly new territory while emphasizing the craft and tradition of dressmaking.

Tailor-made for TASCHEN by Paul Smith

A chat with the designer by Ben Olins

It is rare that a global brand has a true personality at its center, one person whose vision informs the entire network. Yet such is the case with Sir Paul Smith, whose passions and enthusiasm are clearly felt throughout designs, from clothing to spectacles, fragrance, cufflinks, and shoes. Smith's fashion sense builds on traditional British style and tailoring, adding unexpected details to classic looks, with eccentric color, pattern clashes, and distinctive stripes as recurring themes. Ben Olins chats with Paul Smith in an exclusive interview—a rarity, as the designer is very reluctant to give interviews—about photography and about his long and lingering love affair with London.



Ben Olins: Included in the Art Edition of *London. Portrait of a City* is a choice of two signed prints by the German photographer Elmar Ludwig: one of early 1960s Piccadilly Circus and the other of a policeman directing traffic. What do you like about the photographs?
Paul Smith: The great thing about *Piccadilly Circus* is that you sort of crave that clutter, because it's all got rather slick and digital there now, and in those days it was neon. I love that every wall is crammed with neon and, as somebody who as a clothes designer seems to often lean towards mixing pattern with pattern with pattern or color with color with color, to me the buildings in Piccadilly Circus just look like a coordinated—or *uncoordinated*—outfit. In my case I'd probably put a flowery shirt with a check suit and a polka dot tie or something in a fashion show, and in a way I can draw parallels with that and the walls of Piccadilly Circus in this photograph. When I started coming to London it was exactly like this picture, and Piccadilly Circus, of course along with a few other iconic spaces like Tower Bridge, Buckingham Palace, etc., they were just places that stuck in your mind because they were so different to what you were used to. I came from Nottingham, which was more of a provincial town, so it was very different.

The other picture of the policeman doing traffic duties is just fantastic. You don't see that any more. There are all these different people—community service people and traffic wardens, and all these different jobs, but then bobbies did it all: he was head cook and bottle washer of the streets really.

On your blog you post some of your own pictures. How would you describe your own photography?
I take pictures every day—snaps, with a little camera that I always carry with me. I do all my advertising pictures myself and have done for quite a number of years, and I contribute to *Grazia Casa* magazine in Italy, taking pictures of houses or galleries or flats, normally once a month. Years ago, it started when I worked for *Arena* magazine, *The Face*, also *Interni* from Italy, an architecture magazine, *Elle Décor*, *Tatler*...

London has changed so much in the last 50 years; can you describe how it was when you first visited?
I started coming to London when I was about 18, when my dad bought me a 1949 Morris Minor for my birthday, and I used to save up some money and drive once a month. I had a few friends that were at college here, so I used to sleep on their floors. In those days gigs were above a pub, you'd see the Yardbirds or Clapton or The Who above a pub or in a student union, you could see quite important bands and there'd be only 150 or 200 people in the audience. I got to know London really by night more than by day.

Eventually when I was 21 I met Pauline, who has become my wife. She trained at the Royal College of Art as a fashion designer, so she introduced me to a whole different side to London. I'd got the music thing and met people like David Bowie and Mick Jagger, and then Pauline introduced me to



Right: Traffic policeman at work in St Paul's Church Yard (the name of the street) on the south side of St Paul's Cathedral, mid-60s.



Above: Ever since 1954 the neon Coca-Cola sign has dominated Piccadilly Circus, making it London's equivalent (albeit smaller) of Times Square, 60s.

the fashion and art people of the time, like Ossie Clarke and Celia Birtwell, and Hockney, Peter Blake.
So I was in London at a very exciting period. But I was still living in Nottingham. Pauline came to live with me, but I think it was in '76 or '77 we came down to live because she was desperate to go back. That was a fantastic move for me. In Nottingham I was getting to be the bees knees a bit—the guy who's a fashion designer, had a few cool freelance jobs in London and knew a few rock stars – it was getting all a bit comfy, so it was really good to get scared again. You come to London and nobody knew who you were, so it was really a turning point from being a local lad to being a designer who was sold in different countries.

What was the mood like at the time?
It was an extraordinarily exciting period, after the horror of the war and coupon books and no money and austerity. By the time of the second or third generation after the war there was this release of tension, and suddenly with the kids from '67 to '72, it was like "I can do anything! I can grow my hair long, I can dress like a girl, I can play loud music, I can paint a house pink." It was an explosion of pent-up energy and a release of creativity which was not attached to anything other than self-expression, which is obviously really exciting.

Does London inspire you as a designer?
Definitely. All what I've just described was very blank-sheet-of-paper stuff, it was brand new stuff: psychedelia, eventually punk, clubs, music. People started to travel to Spain, Italy, Greece, Morocco, India. There was this explosion of awareness of more than just Britain but other countries, and you really felt that in London more than anywhere, because there was this massive mix of food, culture, the way people dressed, music, travel. It's a very cosmopolitan, very international, very linked to ideas, freedom, lateral thinking, energy, and then of course because it's an important capital city, you've got marvelous museums, art galleries, and creativity and of course now there are big international schools of fashion and art.

Are there things about the London you first experienced that you miss?
Well, it's like anywhere in the world now, there was a lot more naivety, a lot more newness because you were not so informed, but with the internet, social media, travel, we all know a lot more about things now. It's still international, it's still creative, it's still lateral, but we didn't know as much then and so you could do things because you couldn't compare.

How would you describe London in a few words?
Eclectic, international, exciting.

London lovers, this one's for you!

Art Edition of *London. Portrait of a City*: Limited to 1,000 numbered copies, designed by Paul Smith with a signed print by Elmar Ludwig

Photographer **Elmar Ludwig** was born in Halle an der Saale in 1935. From the late 1950s to the mid-1960s Elmar Ludwig, working for the postcard company John Hinde Ltd. he sought out motifs such as Piccadilly at night or the Houses of Parliament at sunset and created some of the most iconic color photographs of London during that era.

Below: Paul Smith, London 2012. Photo by Steve Langmanis/Paul Smith.



Art Edition No. 1–1,000

- Limited to two editions of 500 numbered copies, each with a fine art print on archival paper, signed by **Elmar Ludwig**
- Print size 52 x 68 cm (20.5 x 26.8 in.), frame not included
- Packaged in a special cover and clamshell case designed by legendary British fashion designer **Paul Smith**

No. 1–500
Piccadilly Circus, 1960s
No. 501–1,000
Traffic policeman, 1960s

$ 850 / € 600 / £ 550

London. Portrait of a City
Art Edition by Paul Smith
Hardcover in clamshell box, signed print in portfolio, 25 x 34 cm (9.8 x 13.3 in.), 552 pp.





Royal Departure: return flight to London after the Queen and Prince Philip toured the Caribbean in February and March 1966.

The queen of fashion takes on the Queen of England

Vivienne Westwood gives Elizabeth II the royal treatment and Harry Benson adds two of his greatest shots of the Queen



Royal Greeting: The Queen takes her leave of her hosts at the end of a two-month tour of the Commonwealth in 1966.

Royal Edition of *Her Majesty*: Limited to 1,000 numbered copies, designed by Vivienne Westwood with a signed print by Harry Benson

Below: Vivienne Westwood, 2012. Photo by Juergen Teller.



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No. 1–500
Royal Greeting, 1966
No. 501–1,000
Royal Departure, 1966

$ 850 / € 600 / £ 550



Her Majesty
Royal Edition by Vivienne Westwood
Hardcover in clamshell box,
signed print in portfolio,
29 x 39.5 cm (11.4 x 15.5 in.), 366 pp.

All wrapped up

An international roundup of contemporary packaging design

***Pentawards** is the first and only worldwide competition dedicated to packaging design in all its forms, open to anyone associated with its creation and/or marketing. Aside from prize-giving, Pentawards' mission is the worldwide promotion of inventive packaging among companies, media, economic and political authorities, and the general public.*

The Package Design Book 2
Pentawards (Ed.)
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$ 59.99 / € 39.99 / £ 34.99

With gogol mogol eggs, an ambitious project for the future introduces a new way of cooking, storing, and packing eggs. Sold in shops on a three-storey pedestal, this also takes up less space in a shopping-bag. Each egg is packaged individually in recycled cardboard with further layers beneath—the second constitutes the catalyst, beneath which is a membrane separating it from a third layer made of smart material. When the membrane is pulled out (by means of a tag), a chemical reaction occurs between the catalyst and the smart material, and the egg begins to heat up. After a few minutes, when the lid of the packaging is lifted off, a boiled egg is ready for an easy breakfast.



GOGOL MOGOL
Creative Direction: Kirill Konstantinov
Design: Evgeny Morgalev
Company: Kian Branding Agency
Country: Russia
Category: Packaging concept (food)
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> "If there is an eye for human flesh that one should trust, it should be Hanson's."
>
> —*Art Review*, London

"A look towards the future and a welcome change from the same old thing. It features works from some of the best up and coming, and known photographers of this genre. Dian Hanson definitely knows talent when she sees it."

—reader's comment, Bellevue, Washington

Previous page: Chase Lisbon, *Rory.*
Above: Gregory Bojorquez, *Alejandra in Boots.*
Right: April-Lea Hutchinson, *Erin.*
Opposite top: Paul Dominique Angier, *About Me.*
Opposite bottom: Magdalena Wosinska, *Brook, Owen, Eric, Anna, Highland Park, My Yard, 2009.*





The New Erotic Photography 2
Dian Hanson
Hardcover, 22.7 x 31.7 cm
(8.9 x 12.4 in.), 424 pp.
$ 59.99 / € 39.99 / £ 34.99



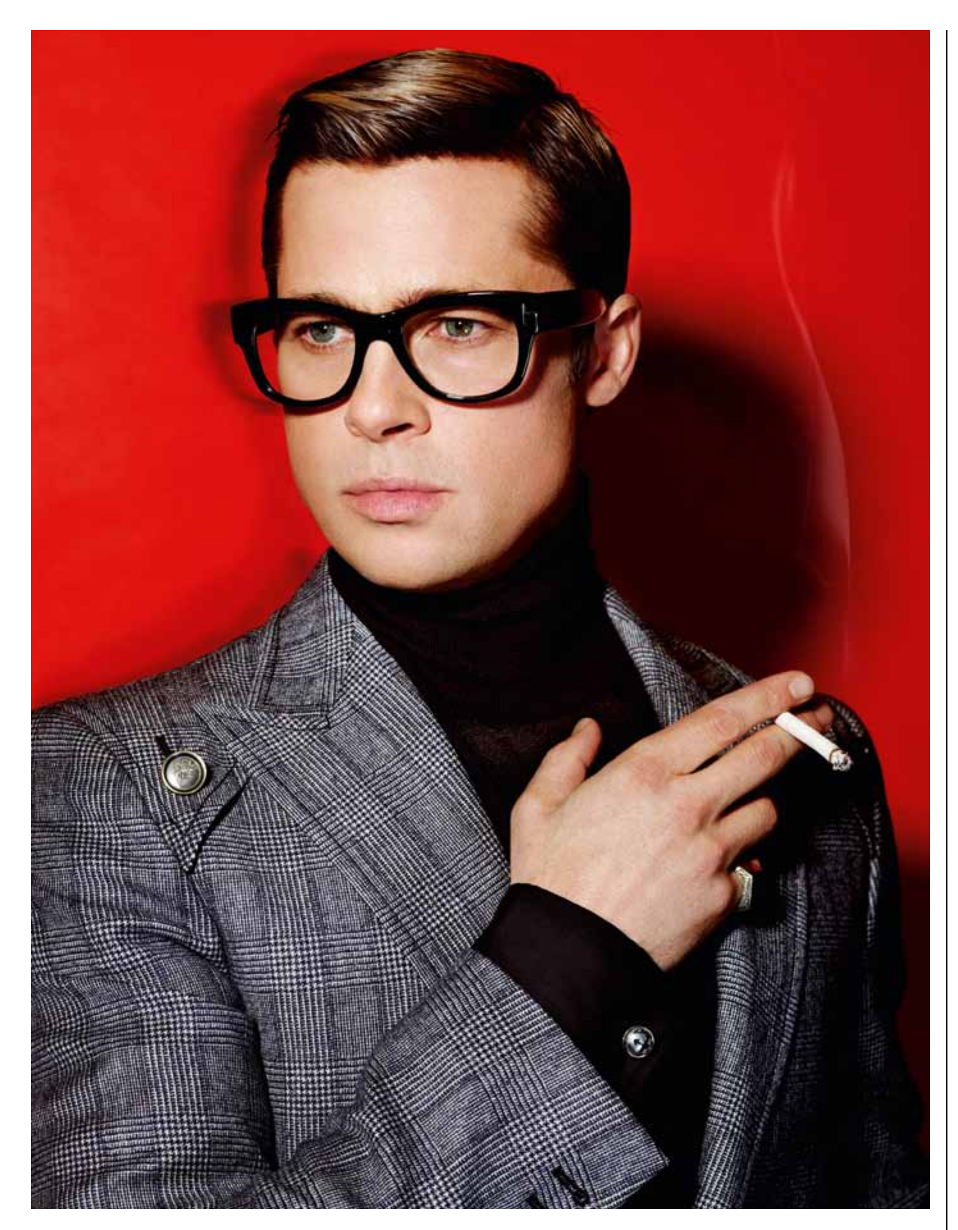
The images in* The New Erotic Photography 2 *document the changing photographic media as much as the evolution of erotic photography since the previous book was published. Over half the photographers now use digital exclusively, and those who do use film are likely to use Polaroid, or primitive cameras like the Lomo and Holga, experimenting with film for its special effects rather than using it as an everyday medium.

More than 400 sizzling new images!



Snapping fabulous

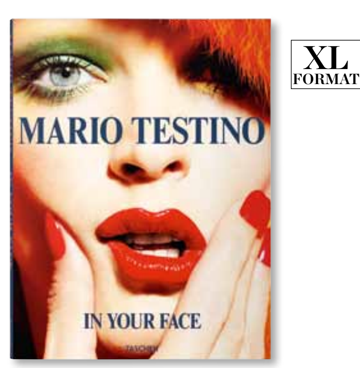
Experience a world of glamor through Testino's lens



This unorthodox collection of various images chosen by Testino from the span of his 30-year career reflects the diversity of his work, ranging from fashion and advertising shots to sexually-charged images and autobiographical photos. Full of color, life, and humor, this selection is a testament to the brilliance of a tireless chronicler of fabulousness.

Opposite: Meghan Douglas, Paris, *Vogue* Paris, 1995
Left: Brad Pitt, Prague, *V Magazine*, 2007

This book, published on the occasion of the "In Your Face" exhibition at the MFA Boston (opening October 17, 2012), will only be available in North/Middle & South America.



XL FORMAT

Mario Testino
In Your Face
Softcover with jacket,
28.5 x 37.4 cm (11.2 x 14.7 in.), 224 pp.
$ 59.99 / € 39.99 / £ 34.99

Mario Testino's boundless talent with a camera must be maddening for other photographers working in a highly competitive field, but he remains one of the most revered stars in his profession. Oft imitated and never equalled, Testino is graced with a natural ability to float effortlessly from studio to backstage to after-party, producing stunning shots in any kind of situation.

From royals to mega-celebrities, Testino has shot some of the world's most inaccessible subjects, always with an ease that betrays the complexity of the task. When Testino gets "in your face" he captures you at your best—and that is what makes him the best.

The Wright stuff

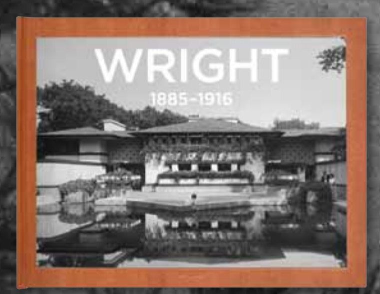
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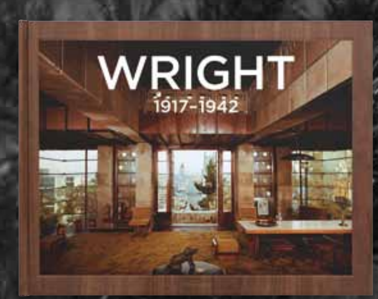
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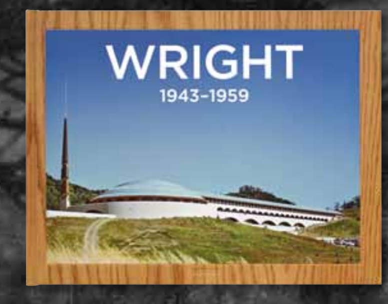
—*Idéat*, Paris

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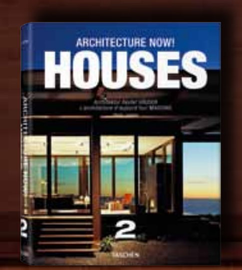
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Builder or huntsman? Frank Lloyd Wright at Taliesin, Spring Green, Wisconsin, in 1937.
Photo: Hedrich-Blessing

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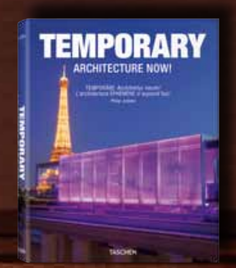
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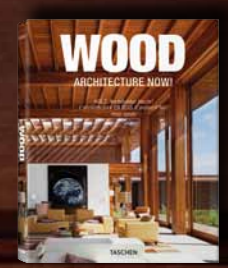
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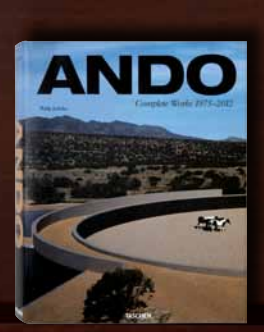


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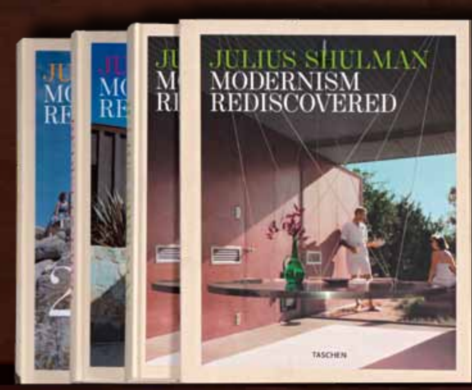




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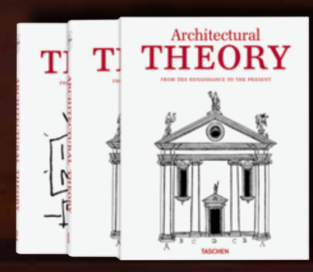
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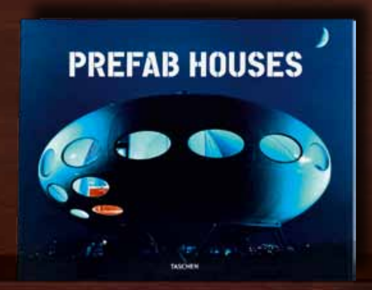
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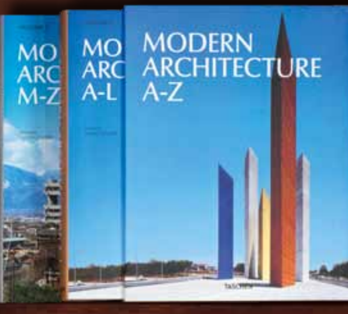
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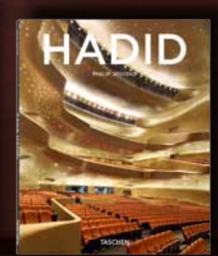
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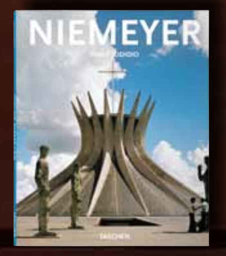
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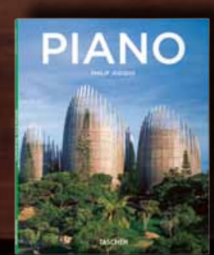
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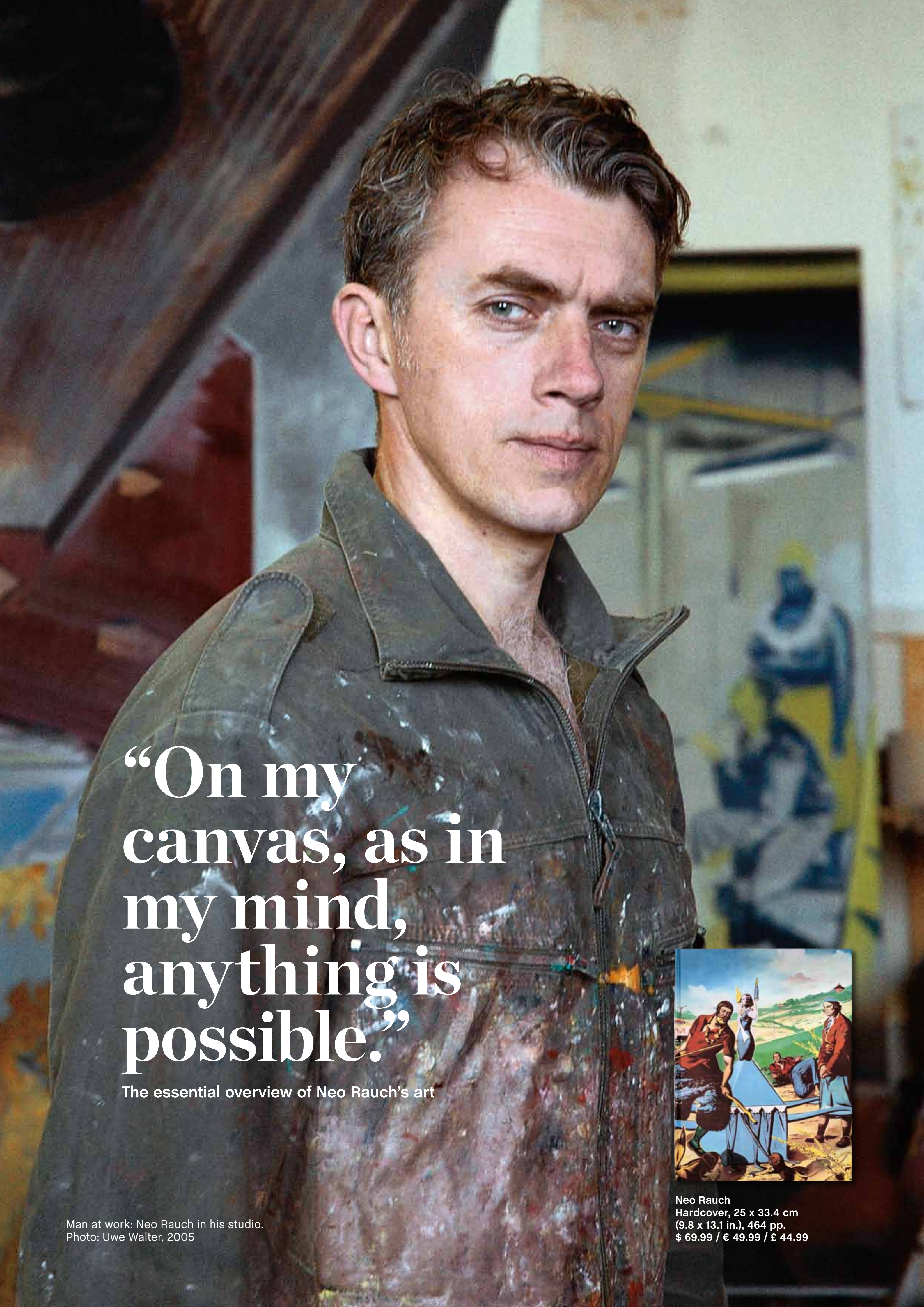
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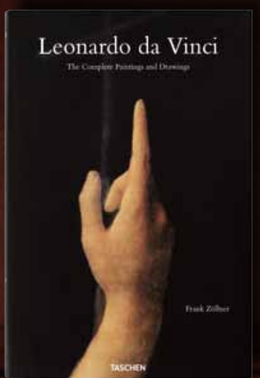
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Man at work: Neo Rauch in his studio.
Photo: Uwe Walter, 2005

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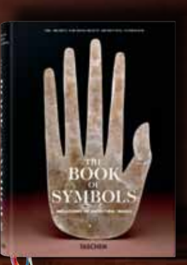


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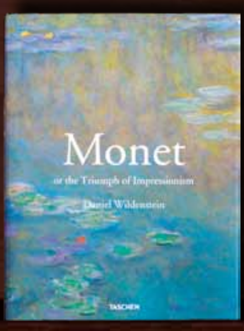
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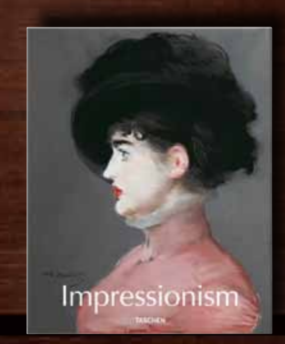
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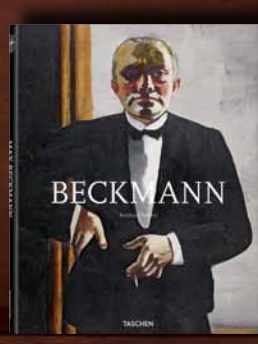
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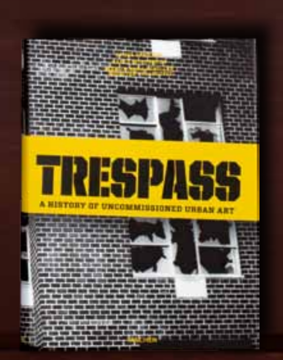
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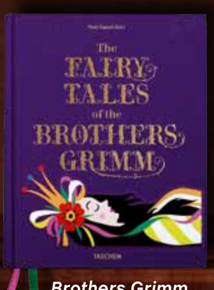


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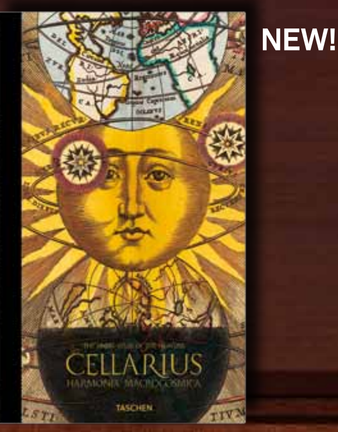
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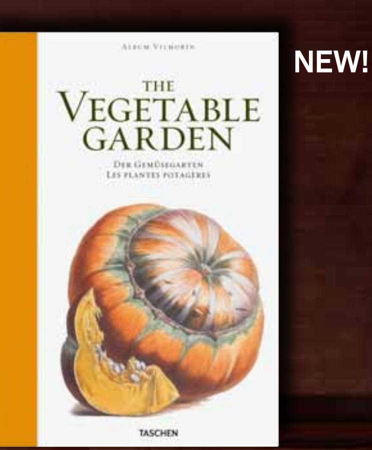
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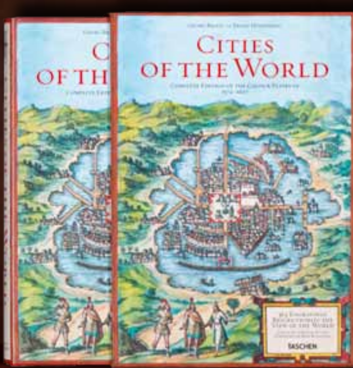


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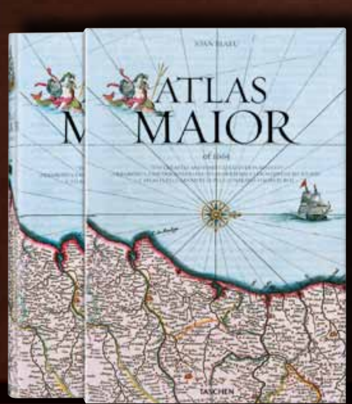
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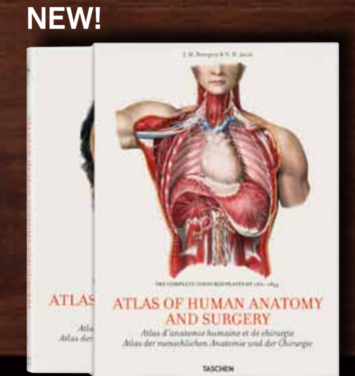


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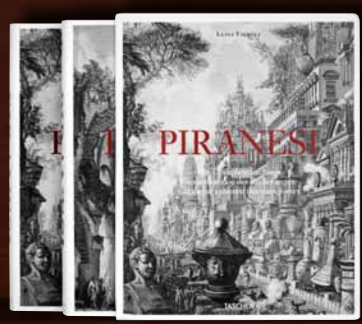


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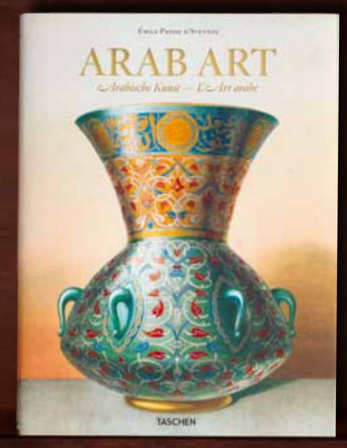


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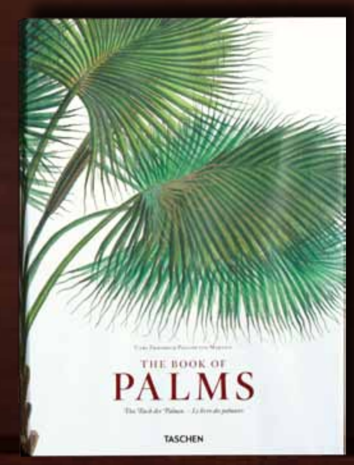
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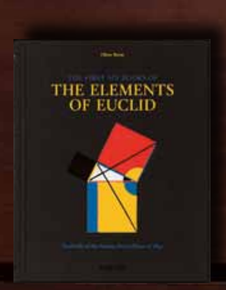
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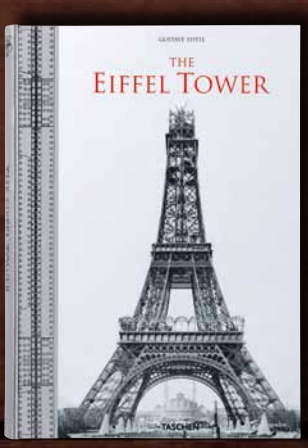
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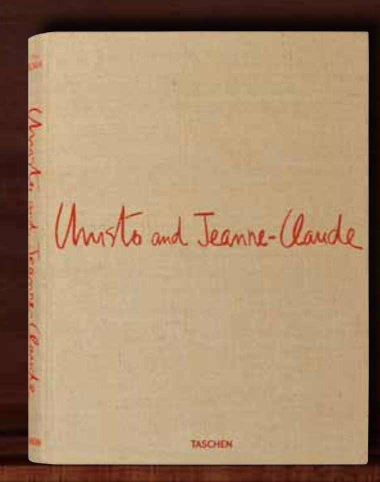
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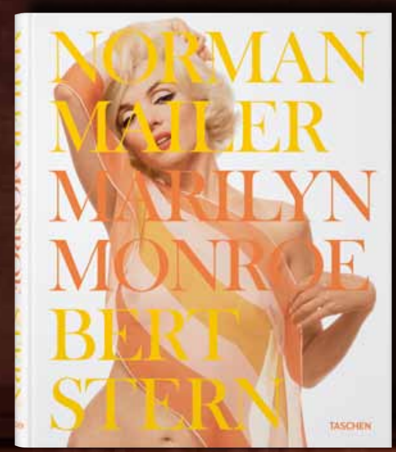
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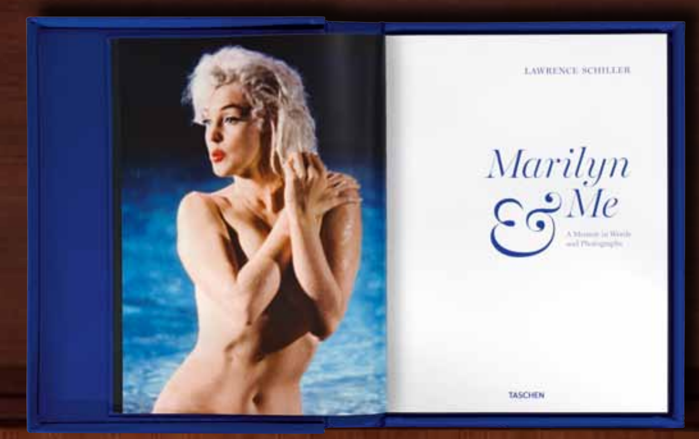
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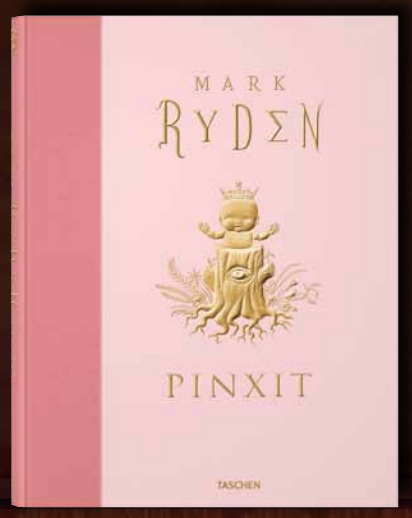
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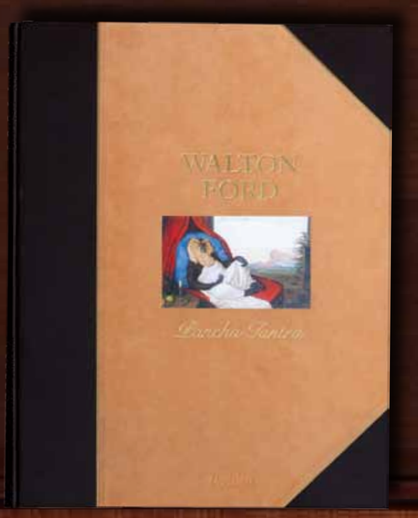
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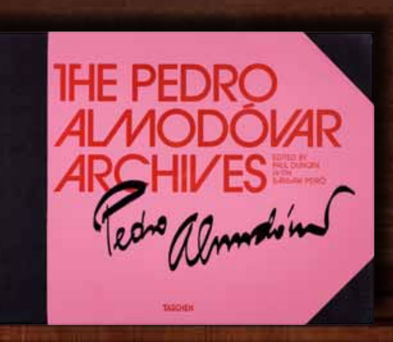
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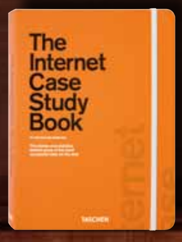
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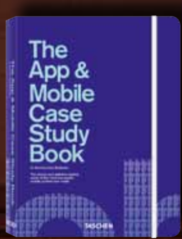
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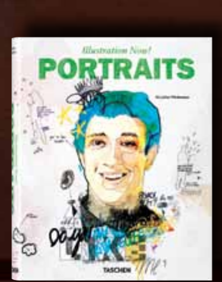
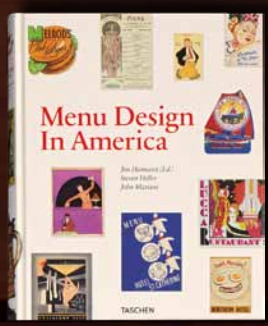
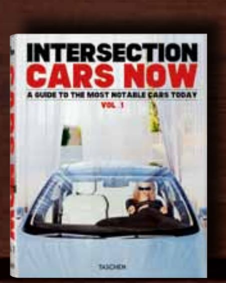


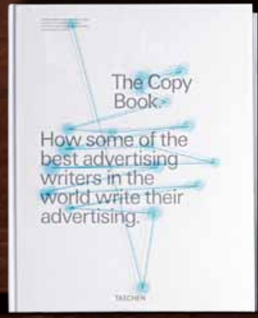
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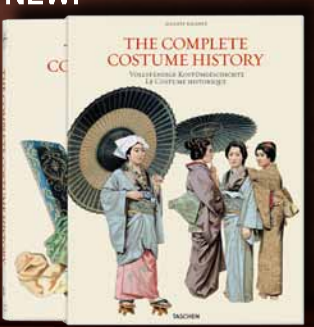


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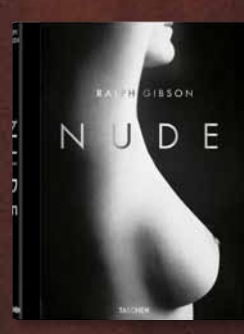
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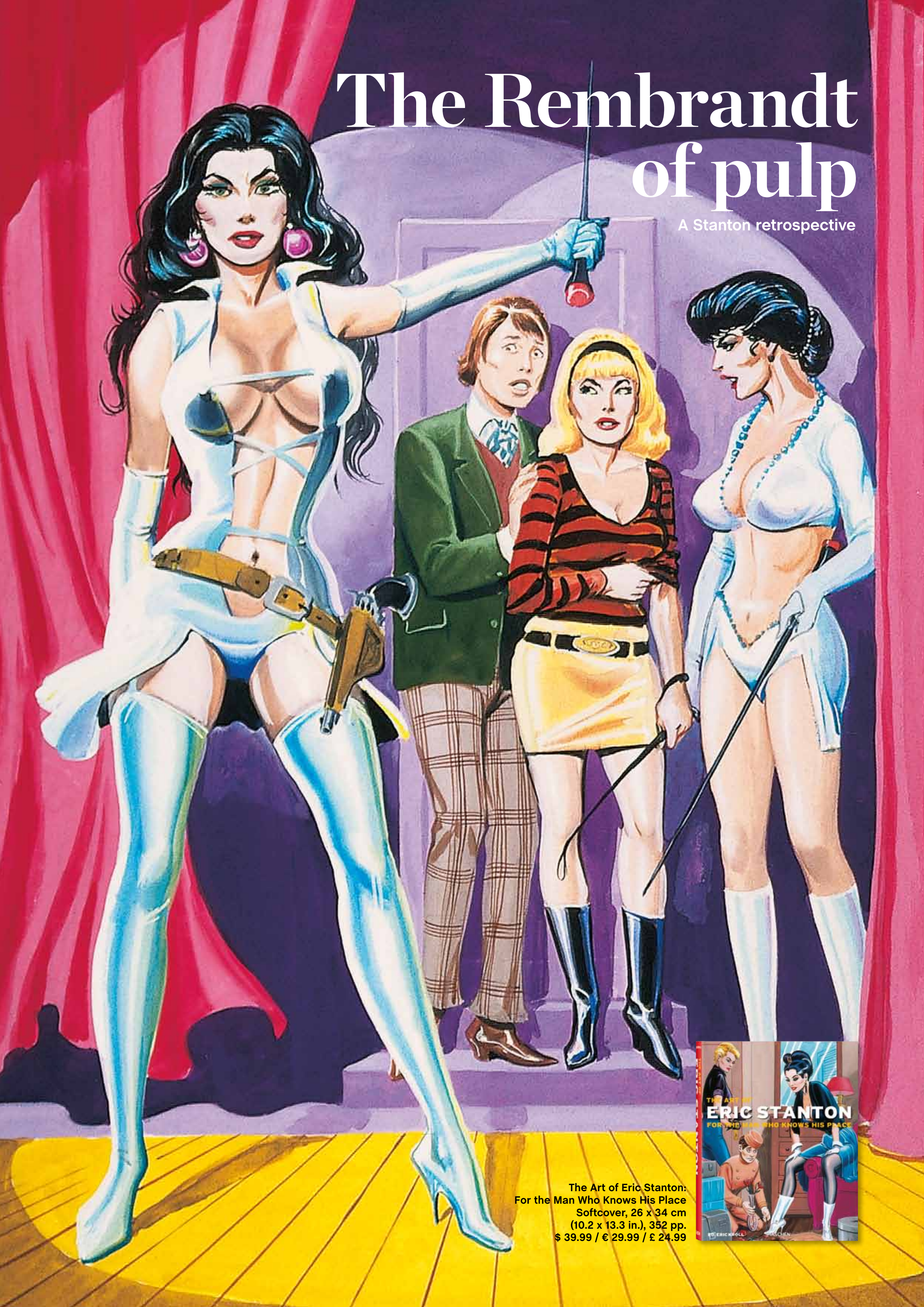
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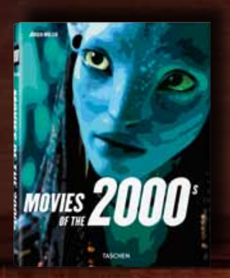


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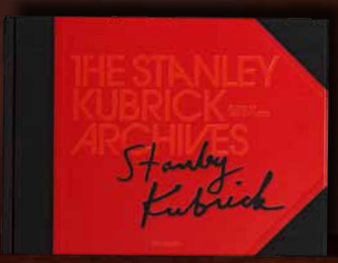


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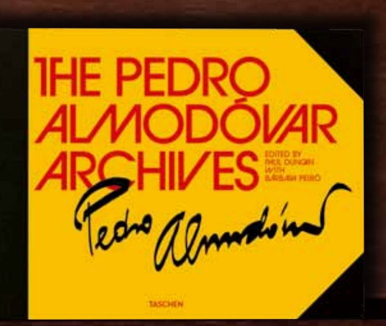
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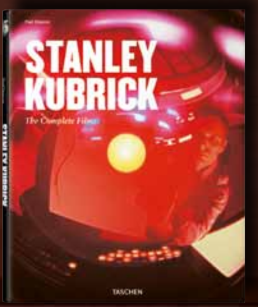
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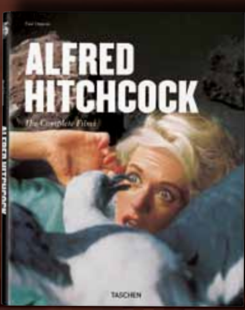
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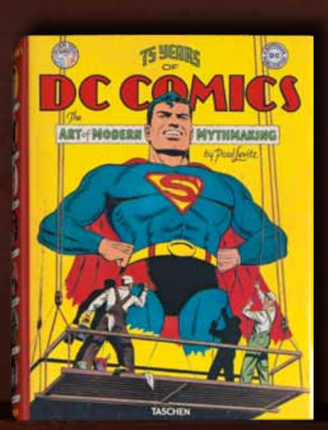
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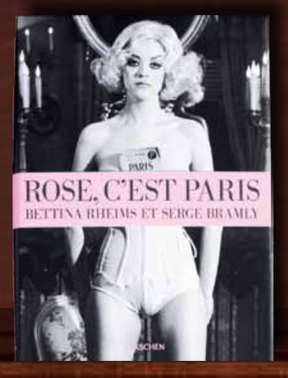
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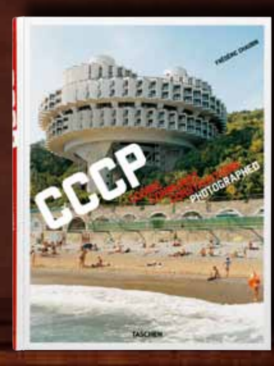
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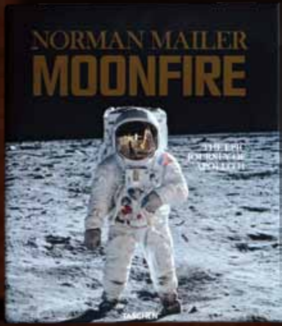
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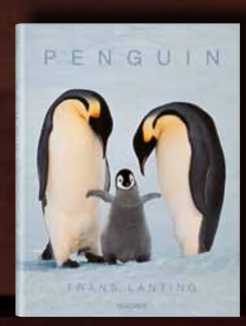
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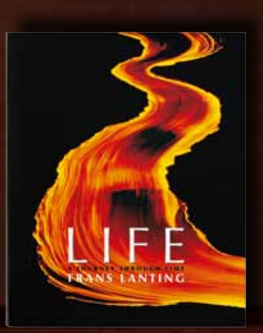
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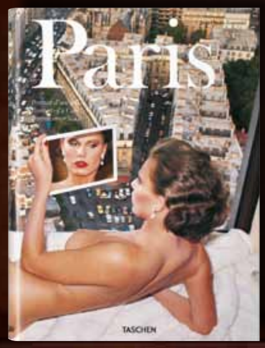
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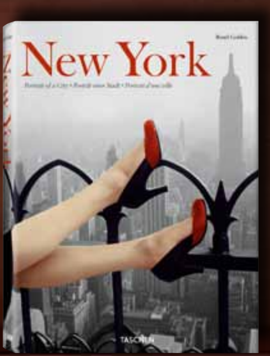
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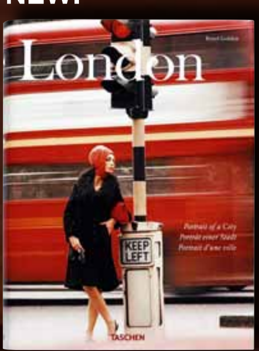


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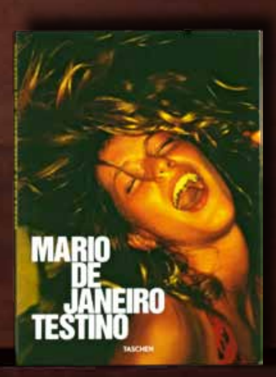
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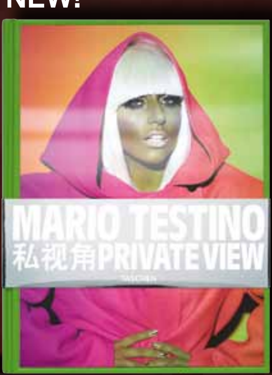


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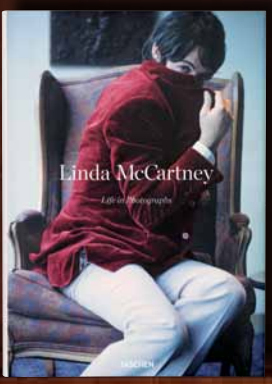
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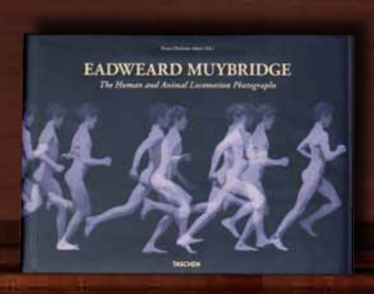
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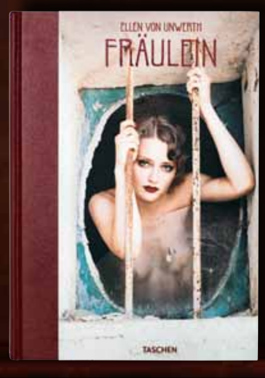
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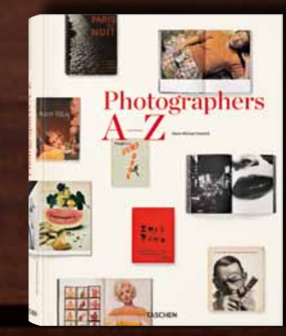
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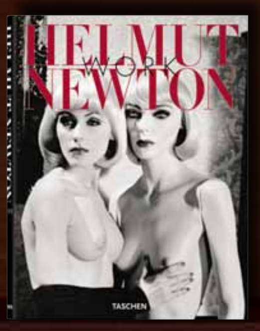
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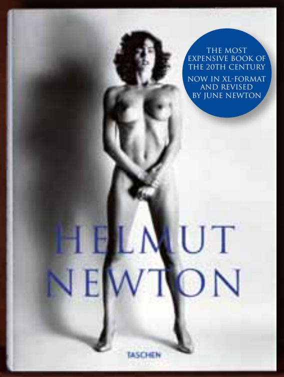
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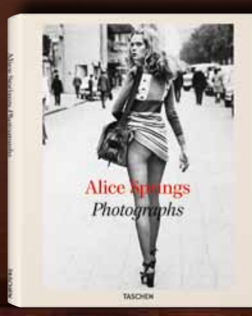
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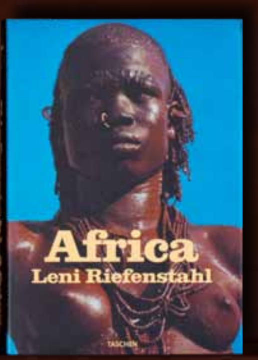
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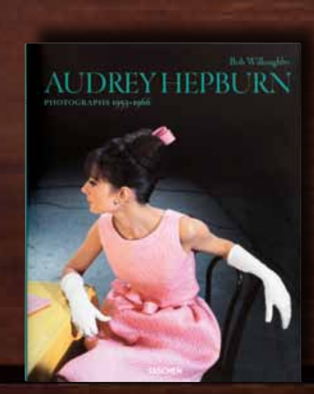
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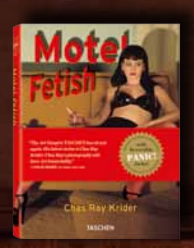
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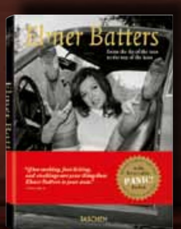
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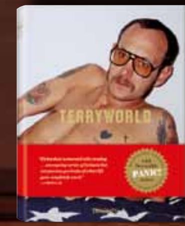
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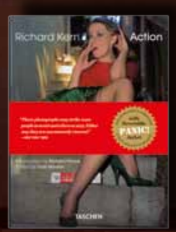
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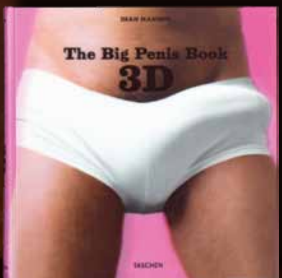
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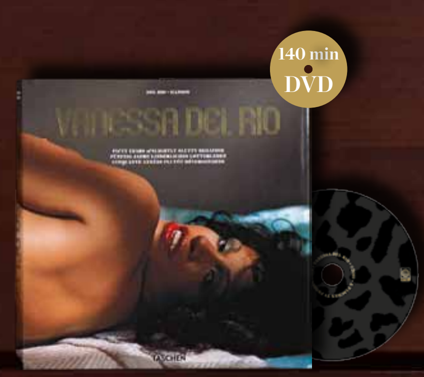
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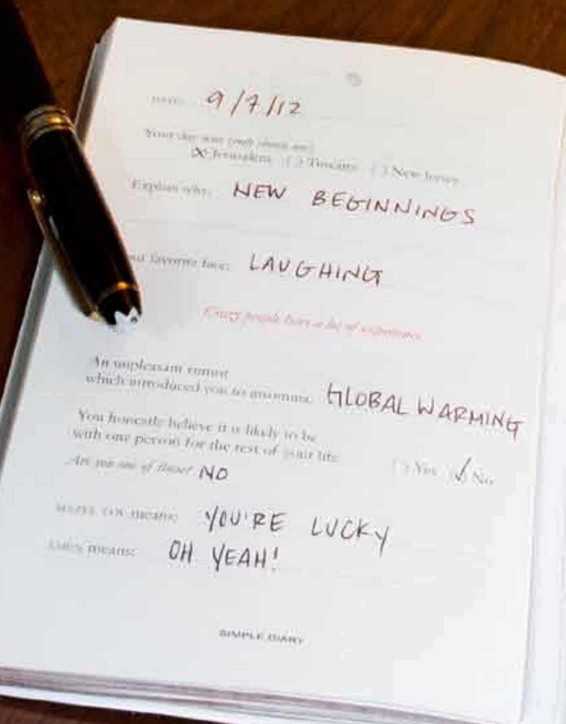


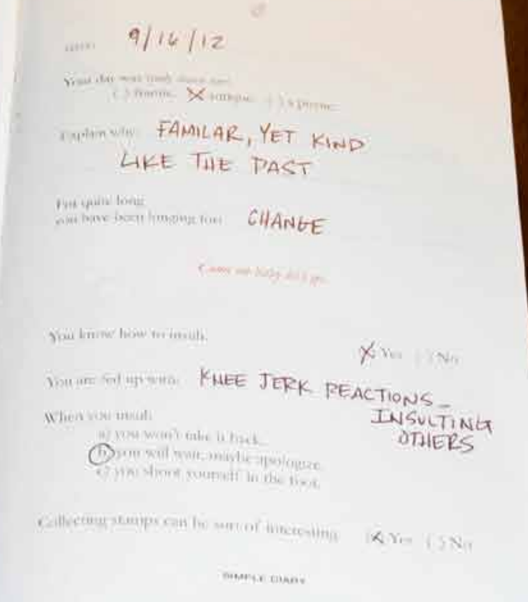
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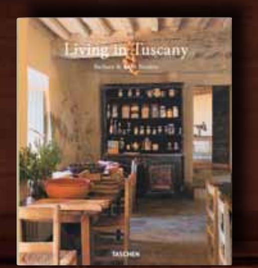
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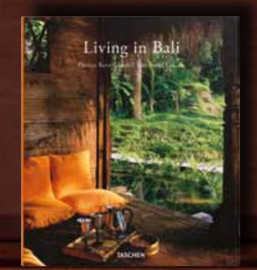


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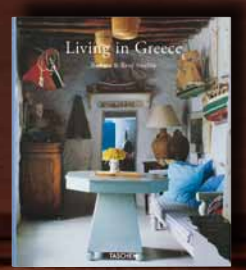
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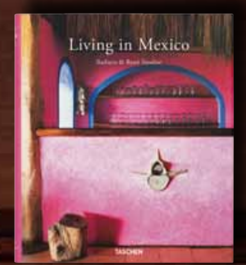
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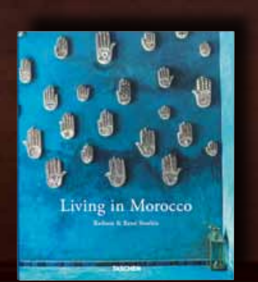
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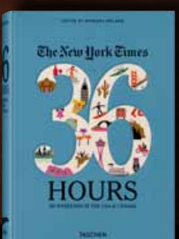


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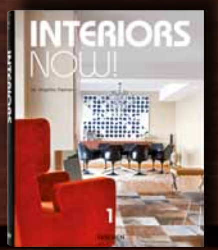
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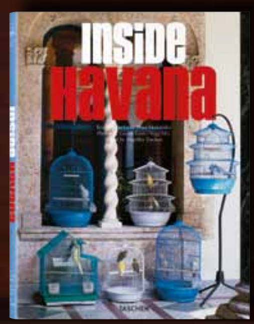
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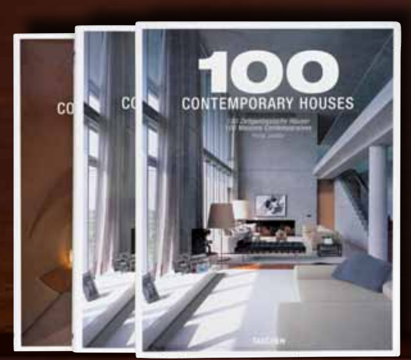
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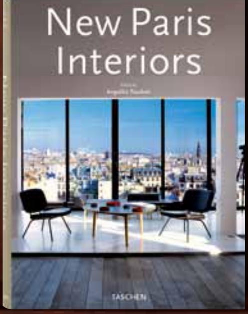
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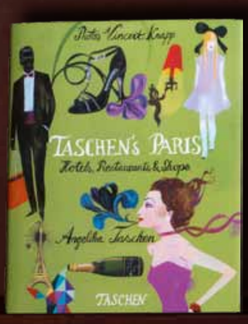
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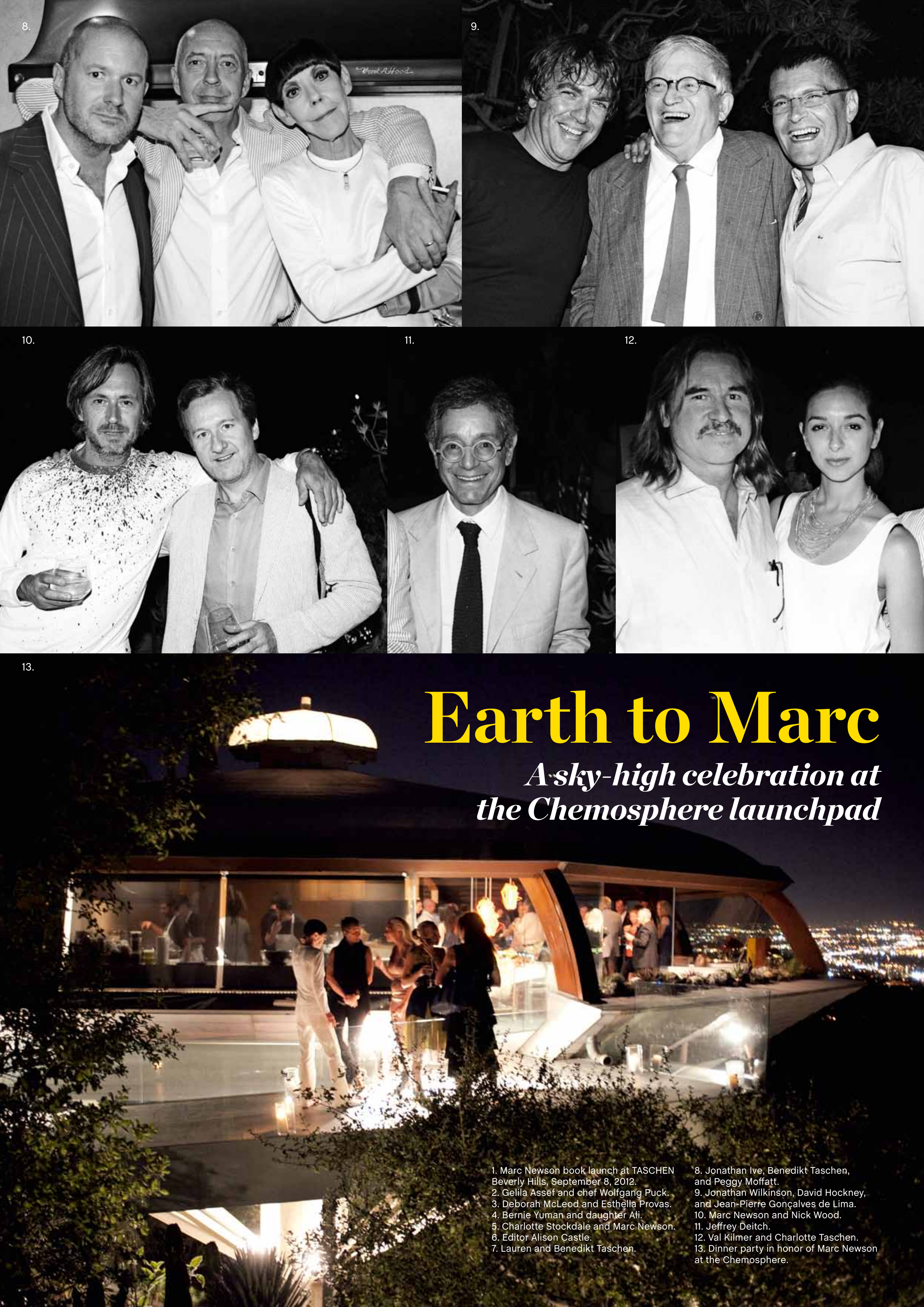
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Beverly Hills ♥ Marc Newson





Earth to Marc

A sky-high celebration at the Chemosphere launchpad

1. Marc Newson book launch at TASCHEN Beverly Hills, September 8, 2012.
2. Gelila Assef and chef Wolfgang Puck.
3. Deborah McLeod and Esthella Provas.
4. Bernie Yuman and daughter Ali.
5. Charlotte Stockdale and Marc Newson.
6. Editor Alison Castle.
7. Lauren and Benedikt Taschen.
8. Jonathan Ive, Benedikt Taschen, and Peggy Moffatt.
9. Jonathan Wilkinson, David Hockney, and Jean-Pierre Gonçalves de Lima.
10. Marc Newson and Nick Wood.
11. Jeffrey Deitch.
12. Val Kilmer and Charlotte Taschen.
13. Dinner party in honor of Marc Newson at the Chemosphere.


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